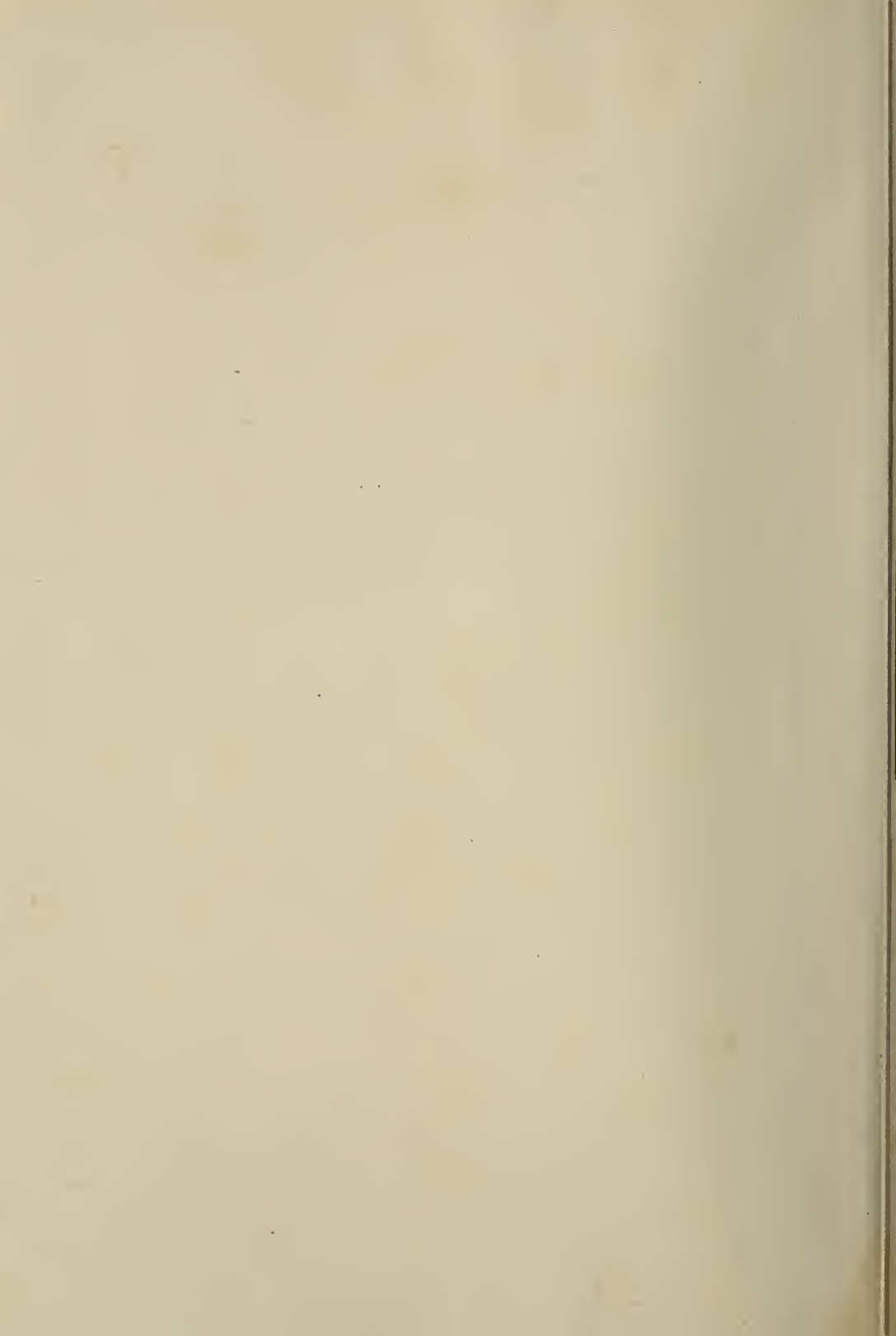




THE
HISTORY OF MUSIC
EMIL NAUMANN







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SIR ARTHUR SULLIVAN

From a photograph by Elliott & Fry

THE
HISTORY OF MUSIC

BY
EMIL NAUMANN

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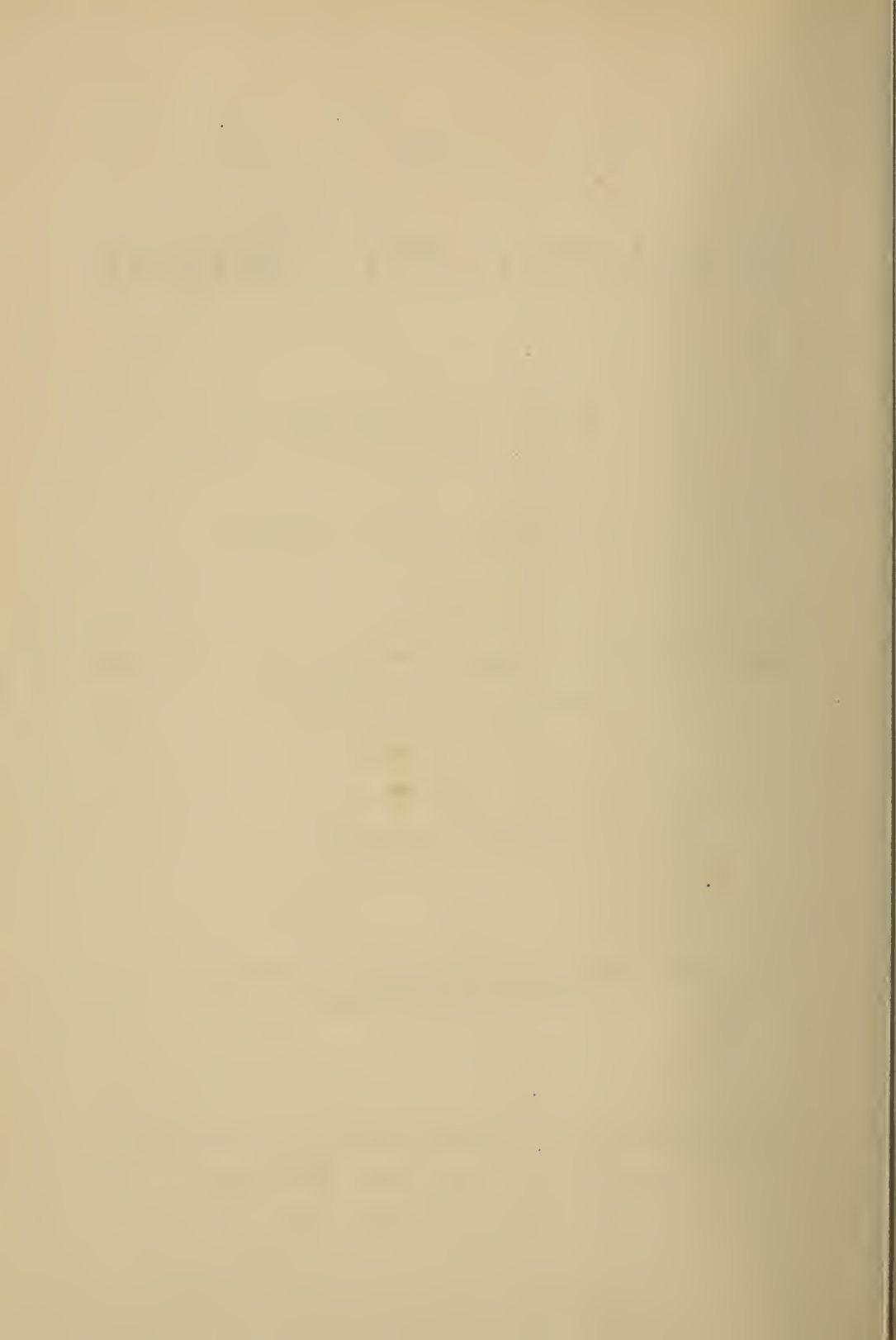
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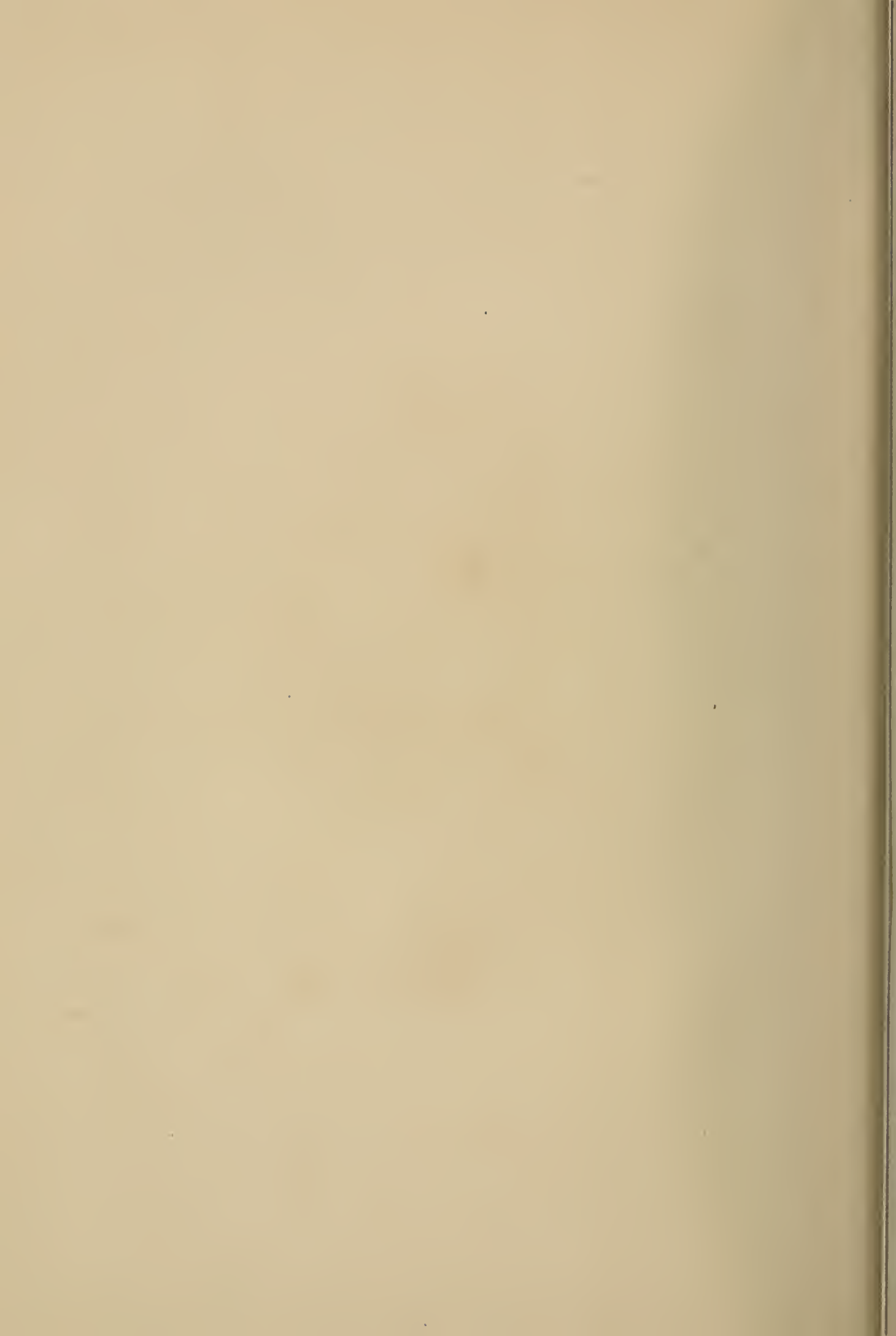
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SIGNOR FOLI

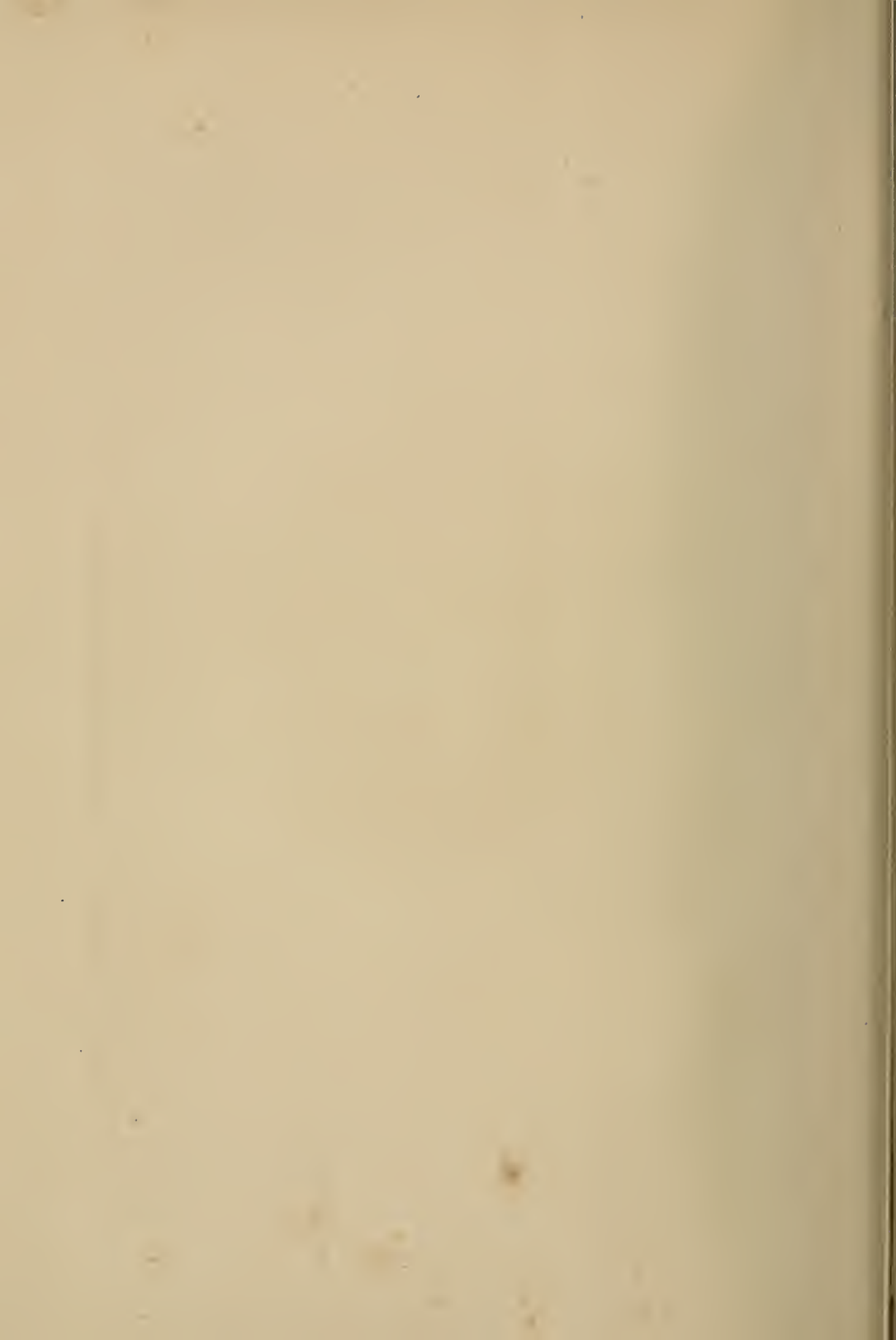
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MADAME. ANTOINETTE STERLING

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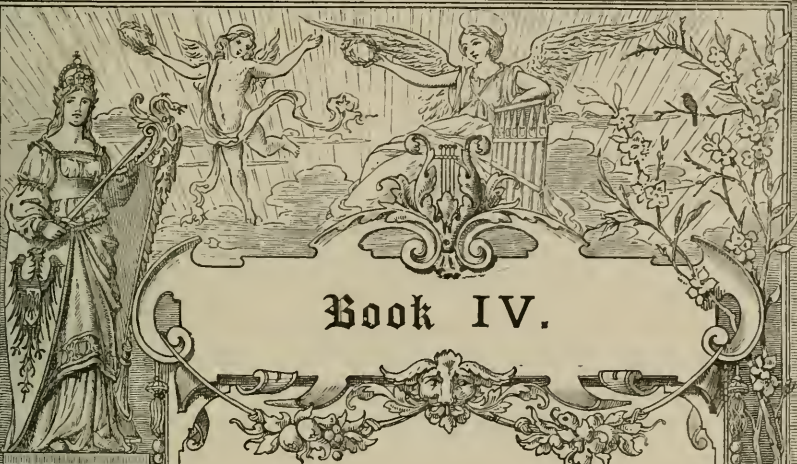
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Book IV.

HISTORY OF MUSIC FROM THE BEGIN-
NING OF THE EIGHTEENTH CENTURY
TO THE PRESENT TIME.



IN Chapter XXIII. we dealt with the gradual decline of the tonal art from those classical eminences to which the unquestioned genius and earnest labours of the Italians had carried it. During this period of decadence, designated as musical *Zopf*, there lived and toiled in Germany certain men who, by gift and culture, were led to ignore the deteriorated and deteriorating manner of working in music, and to strive for the pure and true. Overlooked by their countrymen, or, if acknowledged, only partially understood, they were valued far below their proper worth. By grafting



their own individual genius on the best of the works of those masters that lived prior to the *Zopf* period, they created a new era in musical art with their new forms and ideal conceptions. The number of these heroes, for such they truly are, the re-creators and perfectors of the highest and best in their art, is only six; their names—celebrated throughout the civilised world—Bach, Händel, Gluck, Haydn, Mozart, and Beethoven. No seventh can be justly bracketed with them. The reason for the exclusive position assigned to this half-dozen incomparable men can only be understood, even by the historian, on a close examination of them and their works. What they accomplished in the world of tonal art no earlier or later composer has succeeded in achieving; viz., the opening up of new fields of musical thought and the invention of new forms of musical expression. Each created his own forms, filling them with solid subject-matter unapproached by the work of any other master:

These six great masters were independent workers. This is an important and weighty item to be remembered, as even the greatest of their predecessors were the outcome of schools, or the representatives and chiefs of those schools. The distinguishing characteristic of each of the great six is that they neither belonged to nor founded any positive school. Apart from the fact that two men cannot, in themselves, be said to constitute a school, Bach and Händel can as little be said to represent a Thuringian school as Haydn, Mozart, and Beethoven (ignoring for the present the perpetuation of certain common principles in their instrumental compositions) to represent a Vienna school. But adopting for the moment such a classification, where should Gluck be placed, bearing in mind the totally dissimilar contents of his creations? Certainly he cannot be classed with Bach, and we could not, with any show of reason, affiliate him to the Beethoven group. But even with the other five great masters, sectional division is not possible. Händel had very little acquaintance with Bach, and created his reputation without any influence from that quarter. Admitted, Bach knew more of Händel, but his intimacy with the writings of Kuhnau, Reinken, Buxtehude, Schütz, Frescobaldi, Lotti, Poglietti, not to mention other masters, was of an altogether profounder and closer nature, so that without any study of Händel we may safely aver he would have been still the great Bach. The sons of Johann Sebastian struck out entirely new paths for themselves, a fact which entirely disposes of any notion of

an exclusive Bach school with its distinctive art-forms, style, and manner of expression. Mozart learnt much from Haydn, but the latter living beyond Mozart learned, in his turn, much from that master's riper works, and thus became the disciple of his own pupil. And although Beethoven, too, learned from Haydn, yet the "first period" of his work bears so unquestionably a Mozart impress, that it is universally referred to as Beethoven's "Mozart" and not "Haydn" period. Nor, in an estimate of this character, should it be forgotten that Mozart and Beethoven, although Catholics, yet studied assiduously the scores of Bach and Händel, leaders of Protestant art, "Bach," indeed, being the constant companion of Beethoven. Further, taking into consideration the great extent to which Händel, Gluck, Haydn, and Mozart were indebted to the Italians, we can no longer hesitate in becoming convinced that the classical masters of the eighteenth century did not develop under the exclusive teachings of any special master or any particular school, but worked out their own individuality, based on the best of the teachings of all schools and absorbing them into their own musical being.

Not even the excellent master Heinrich Schütz can be credited with so universal and intimate acquaintance with contemporary musical theory and practice. That he well-nigh succeeded in fusing the teachings of the two chief schools of his time is indeed remarkable, and singles him out from the crowd of his contemporaries; yet, put in juxtaposition with our six great masters, he cannot be said to have reached their level either in the ideal world or in the creation of new forms, although what he did prepared the way for them in a very glorious manner. To us, each of this noble six is the discoverer of new lands in the world of tonal art, on which but few uncultivated portions remain for their successors to till and fructify. The style of Bach, Händel, Gluck, Haydn, Mozart, and Beethoven was grounded on the intensest objectivity, whilst that of their great, talented followers is of a subjective nature, united to a more or less interestingly developed musical manner. The great German tone-poets, dating from the beginning of the last century, fall naturally into two divisions, the first of which may fittingly be described as representing "The epoch of German genius," and the second "The epoch of the great talents."



THE EPOCH OF GENIUS IN GERMAN MUSIC.



BEFORE entering upon the "genius epoch," a period not important to Germany only, but to the whole civilised world, we must first take a short retrospective survey of the principal cultured historical movements that led up to this bright era of musical genius. In the chapter about Luther, and again when dealing with the labours of Heinrich Schütz and Michael Prætorius, we laid stress on the revival of the "world's conception" and ideals of the classical epoch and their gradual amalgamation with the strivings of the Middle Ages. In the fifteenth century we have on the one hand the hot champions of the antique, and on the other the enthusiastic partisans of mediæval thought. Yet even then there were those who endeavoured to reconcile the opposing doctrines. Such men were John Reuchlin, Erasmus of Rotterdam, Ulrich von Hutten, and Sir Thomas More. They set themselves to harmonise classical and Christian teachings, and from their labours were evolved those glorious humanitarian principles which could not fail to exert a beneficial effect on the progress of art, and which indeed resulted in the Renaissance in architecture, painting, sculpture, and poetry, represented by Filippo Brunellesco, Raphael, Michael Angelo, Titian, Shakespeare, Cervantes, and Ariosto; whilst in religion the Augustinian monk, Martin Luther, shines pre-eminent as the mediator between the old and new faith. It was he, too, it will be remembered, who first called forth in the art of music an impulse that finds a somewhat similar parallel in the renaissance of the sister arts. He created a sacred song based on the spirit of the "Volks" melody. This melody formed part

of the being of the people, and therefore his sacred song was intelligible to the masses, and at once achieved success. This was the foundation on which the whole superstructure of Protestant Church-music was raised, an entirely new aspect of art. And to this sacred song was wedded subsequently the contrapuntal art of the Middle Ages. Similarly did the great Italian composers of the sixteenth century seek to fuse the various existing art-styles in a manner not unlike the renaissance workers in the plastic art, and though their treatment was, in a musical sense, stricter, yet it suffered from a one-sidedness. This charge of one-sidedness more particularly refers to the masters of the Roman and old Venetian tone-schools. Thus did Palestrina strive to infuse into the ingenious canon of the Netherlanders a sweet and plaintive Italian melodiousness. We have no doubt that Palestrina was impelled to this from his strong innate sense of euphony, proportion, and beauty, qualities which appear to be the gift of all Italians. He may, too, have been further aided by his acquaintance with the earlier works of the Neapolitan school, wherein it had been attempted to reproduce the Greek lines of beauty. Master Willaert, at Venice, had sought to reconcile closed harmonies with the polyphonic style of earlier times, which by loosening the chords produced that brilliant, full, and diversified colouring which we ever find in the masterpieces of Titian and Veronese, the Venetian painters of the Renaissance.

As we approach the schools of the seventeenth century, we observe that the efforts of masters are no longer directed to a blending of classical and mediæval thought, but to a disuniting of what had been amalgamated, and a development of the principles of each on their own particular lines. Under this special treatment the dramatic style of the Tuscans gradually differed in such essentials from the Church music of Italy that attempts at reconciliation were not possible. The New Venetian school, represented chiefly by Frescobaldi, Legrenzi, and Lotti, busied itself with the development of the canonic modes of the old Netherlanders and Romans, and in so natural and logical a sequence was this carried out that that grand fugal style resulted on which Bach based his marvellous art-creations. Here there was no reconciliation, but a continuation and completion of an element that had existed for more than 500 years. The only feature in the works of these schools, of which it might be asserted that it was the outcome of the impetus music received from the renaissance in the other arts, was the

more frequent and extended use of colouristic means. But extended tone-colouring was a natural proceeding concomitant with the growth of the orchestra. With the Tuscans it might be accounted for by a distinctly pronounced return to classical tradition. It was this effort to resuscitate the antique that gave birth to the Tuscan style, a style which did not, as with the plastic art, absorb into itself the mediæval spirit. Such a renaissance, arising from a conscious or unconscious fusion of classical and mediæval elements, was not possible at that period because of the comparative youth of the tonal art.

It was not until the time when the true German genius for music asserted itself that the welding of the teachings of two opposed art-periods were witnessed. And then all the various existing musical styles were absorbed, and systematised into one concrete whole, in a manner as perfect as the impulse given to the art was potent. The quick succession in which the great masters of the new tonal era followed each other (sometimes they were contemporaries), and the marvellous speed at which the art was propelled forward until even it was in advance of its sister art which had hitherto left it in the rear, were the results of this reconciliation and fusion of the cultures of two worlds. In Germany, especially, where the great tone-poets appeared, the enormous strides made in musical art carried it far beyond the poetry of the fatherland. Indeed, it was owing to the enthusiasm of composers and public for the opera and oratorio, in the first half of the eighteenth century, that the great German poets were incited to the composition of some of the best fatherland epics and dramas. The *Messiah* of Händel was begun and completed in 1741, but Klopstock's epic poem of the same name occupied the author fifteen years, 1728—1743; Gluck's *Alceste* and *Iphigenia in Aulis* were performed 1769 and 1774; whilst Goethe's *Iphigenia*, begun in 1776, was not finished until 1787; and, even comparing Gluck's later *Iphigenia in Tauris*, 1779, the musician would still be some eight years before the poet. Therefore the fusion of the Greek conception of the world with Christian humanitarianism in the German drama ought no longer to be placed to the credit of Goethe, but to that of the musician Gluck.

What we have just stated does not in any way contradict our assertion that music is the youngest of the arts. It rather confirms it; and if we

were to place side by side with it the history of its sister arts, we should see that what it achieved in the eighteenth century was the natural sequel of its youth. For, whilst the other arts constituted an integral part of cultured history, and were thus led to reflection and self-criticism, music, which did not, like poetry and the plastic art, possess its models in life and surrounding nature, was engaged in building up its grammar, in inventing its means and forms, in constructing its language by which it was to appeal to the heart, to speak intelligibly, and to produce independent creations. Centuries of activity were devoted to the exclusive formation of its material. This it was which isolated music from the progressive influence of its sister arts; but notwithstanding its many shortcomings, it enjoyed one great advantage, that when it did step out of its retirement to give utterance to the thoughts of its high priests, it appeared untouched by pernicious influences of any kind. The musician's criticism had not yet been directed to the creation of ethic and æsthetic art-works, but had been restricted to the supplying of means by which such creations could eventually become possible. Even when music, about the second and third generation of the Netherland masters, was capable of expressing itself in its own language in a fairly intelligible and comprehensive manner, it still remained uninfluenced by all cultured historical events, and played no part of any importance in the mental life of the people, except in its relation to the Church. This, indeed, was never severed. Therefore every change in the Church was reflected in the tonal art. Thus the great Protestant movement of Luther exercised much important influence over it, producing those type-forms which have remained till to-day. The tonal art was as a maiden passing her life within the walls of a convent, secluded from the turmoil and excitement of the world, and spending her time in meditation and prayer. In this we have the key why during the prolonged struggle of the disastrous Thirty Years' War, by which the mental being of everything was affected, music remained untouched, and that, too, in Germany, where the war raged the fiercest. German architecture, sculpture, painting, and poetry suffered terribly, just, alas! at that very time when smiling hope pointed to a speedy progress. They were smitten in their vital parts by poisoned arrows carrying death. But music not only escaped, it actually advanced, for it will be remembered that it was during this sad and fearful period that certain German tone-

masters were earnestly labouring to develop a pure music that should speak from the heart.

It was during the second half of the seventeenth, and in a greater degree during the first half of the eighteenth century, that this change was taking place. The continually increasing contact with the mental world, the more perfect blending of classical and Middle Age notions, the invention of the printing-press, the ever-growing well-being of nations, and enlarged commercial relations brought the tonal art into more constant communication with the outside world. For the first time in its history it was beginning to incorporate itself into the mental life of peoples, and form an integral part of it—a state which the sister arts had always intimately enjoyed. Hitherto the art of music had stood afar off, occupied in self-contemplation, untouched by degenerate or hurtful influences. It was as an innocent child, and, true to the poet's words, that the "simplicity of the child instinctively leads it to what the profound thinker is apt to overlook," it absorbed into its own glorious self the various existing art-cultures just at that very period when it had attained an independent growth ripe enough and capable of utilising them in its own interest. Thus Germany possessed in the eighteenth century those glorious tone mediators between classical and Christian art-cultures, which, two centuries earlier, Italy similarly enjoyed, in its great architects and sculptors, and England and Spain in the grandest poets of the world. That these great tone-poets were Germans finds its explanation in the fact of the fatherland having remained unaffected and unartificial; and its masters, at that moment, being fresh and unbiassed, were gifted with a power of divination that marked them out as the fittest to realise the splendid epoch of tonal bloom about to burst forth on the world. This transformation was so sudden, and the impetus given to the art so powerful, that German music, for a time at least, shot ahead of German poetry. The efforts, however, of the followers of the heroes Klopstock, Lessing, Herder, Goethe, and Schiller, occurring two generations before similar imitative strivings on the part of the tone-masters, again brought poetry to the front, with its schools of romanticists and so-called "young Germans," who were opposed by the virtuosi—the defenders of its classicity. The followers of the great masters of music, Bach, Gluck, Händel, Haydn, Mozart, and Beethoven, come down to our present time—*i.e.*,

a whole century subsequent to their models—and show themselves either as schooled academicians, spirited eclectics, or gifted romanticists, though form-despising naturalists and mannerists.

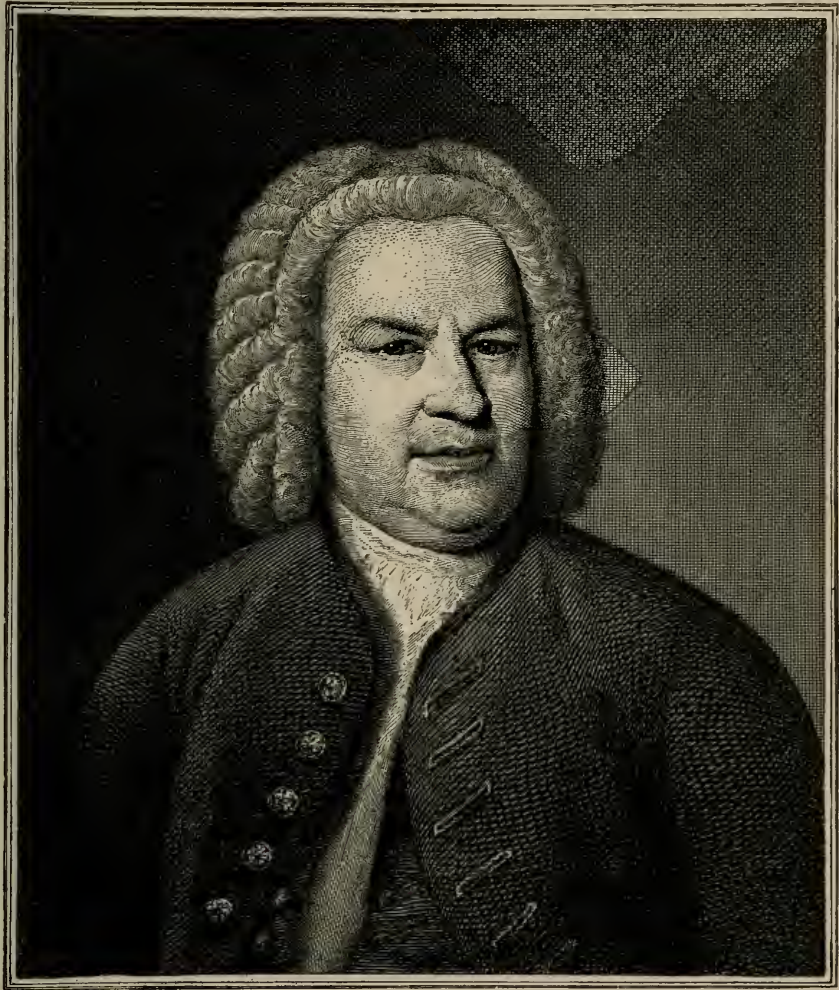
The Musical Renaissance dates, then, from the era of the six great composers. With Bach, polyphony reaches its climax. The Leipzig cantor was also the greatest of all the masters who had preceded him in purely instrumental compositions, the only phase of the tonal art which is entirely independent of all extraneous aid, for vocal music demands some connection with the poet. Bach, therefore, must be regarded as the founder of our modern tonal art, for its chief and special feature is its achievements in instrumental music, and its disassociation from the other arts. The grand old master is the central point of collective musical history. He brings to a close the thousand years of working that preceded him, and opens up a new vista of a glorified art. Händel, with his heroic tone-poems, introduced a new art-form, although retaining the old and popular name of oratorio. In his musical epics he embodied old Israelitic, Greek, Roman, and Christian subjects. Indeed, he was the first real tone mediator between ancient and modern, heathen and Christian, culture. Gluck, in resuscitating the Greek drama, infused into it a feature of Christian humanitarianism. In his *Armida* he foreshadowed the romantic era of music. Haydn is the father of the modern symphony and of all chamber music. Instead of a one-theme style, which we find in the instrumental compositions of Bach and Händel, he adopts a thematic dualism. Mozart appears as the Shakespeare of music, and ranges at will betwixt tragic and comic, classical and romantic, vocal and instrumental. It was left to Beethoven to unite in himself the grandest and most skilful mastery of art-form, with the most exalted of styles, and this in a manner which has never been achieved before or since that glorious master's day. Notwithstanding his powerful art-personality, he clearly recognised the boundary beyond which, in obedience to the fixed and eternal laws of art, subjectivity could not go. The work of these six great masters might be said to encircle the whole possible range of music practice. True, they have been succeeded by a number of gifted and original masters, but these have based their work on that of the great six, who not only prepared the ground for them and for us who call ourselves the children of the present, but themselves have boldly and victoriously reached the highest possible elevations.

CHAPTER XXVI.

JOHANN SEBASTIAN BACH.

BACH represents the completion and perfection of Catholic and Christian tonal art development during the Middle Ages and the epoch of the Reformation. And he is more than this: he is the awakener and father of the whole of our modern music. It was his genius which led him to apply the best of the then existing polyphonic art-forms to "absolute" instrumental music, using the form as regards its beauty and perfection of outline, and the polyphony in its contents, in the most complete manner. Nor did he restrict his use of polyphonic art-forms to works for the church instrument—the organ—only, but extensively employed them in his wonderful masterpieces for the harpsichord, the violin, and full orchestra. By this procedure the final, full, and complete impress of liberty was for ever set to the tonal art. It was not till then that music, for the first time in its history, was able to stand boldly forth as a free, independent art, as complete in and by itself as Christian architecture and painting were during the latter part of the Middle Ages and the Cinque Cento. Now could it give utterance, in precise, intelligible tones, to the innermost feelings of the heart. No longer did it require the support of poetry, Biblical or liturgical texts, church services, civic ceremonies, or dramatic representation to assist it in making itself understood. It was supreme in its own realm of independent tone, sole sovereign in its world of instrumental music. From a dependent vassal, Bach elevated it into the proud position of a queen, responsible to herself only. The transferring of art-forms from the vocal to the instrumental field subjected them to entirely new conditions. Here they would be governed by wholly new laws of effect, and worked out by totally different means. Bach was fully aware of these changed conditions, and saw that if the forms were to be of any lasting good, re-modelling was an imperative necessity.

Without re-creation in some shape or other the glorious progress then made by instrumental music was impossible. And here it is pleasing to remember that Bach was not the first who had perceived this compulsory re-casting. Kuhnau, Reinken, Buxtehude, Pachelbel, Frescobaldi, Poglietti, and the two Scarlattis had all experimented in this direction; but none had



J. SEBASTIAN BACH.

Born at Eisenach, 1785; died at Leipzig, 1750.

(From the Portrait by Haussmann.)



worked with such a masterly hand or in so comprehensive, far-reaching, and reformatory a manner. Great, glorious Bach has unfolded such inexhaustible treasures in his instrumental music—recall for a moment certain preludes and fugues in the magnificent “*Wohltemperirte Clavier* ;” select any of the imperishable toccatas, fantasias, concertos, and suites—that subsequent skilled masters of instrumental music, those heroes of the sonata and symphony forms, Haydn, Mozart, and Beethoven, even at their best, can only claim equality, but never superiority to the Leipzig hero. The more recent German masters, Mendelssohn and Schumann, prolific, persevering, and energetic as instrumental writers, never reached the transcendental expression of Bach, notwithstanding that their inborn talent had led them to seek their inspiration at the fountain-head—Bach—more deeply drinking invigorating draughts from him than did either of their three great precursors.

Bach was the first originator of a New Period in the tonal art. In him was consummated the working of the seven centuries that preceded him. The art of playing and composing for the organ during the seventeenth century was entirely absorbed by him, irrespective of nationality, of masters, creed, or tone-school. So supremely masterly was he in both capacities that, perhaps with the exception of Handel, his equal has not appeared up to our present time. In him is reflected the growth of Christian music for almost a thousand years, a period, too, which he terminates in himself. That wondrous progressive development of polyphony began in French Flanders in the tenth century, followed in Paris by the contrapuntal style during the twelfth and thirteenth centuries, developed in the Gallo-Belgic school in the fourteenth century into simple canon, and later in the Netherland school into the much more complicated form called for the first time “*Fugue*,” to be further expanded in the second half of the sixteenth and during the seventeenth century by the Dutch-Italian and North-German organists into *ricercatas*, fugues, and double fugues, was finally and triumphantly crowned by Bach in the classical modern fugue infused with all the ideality of a most powerful imagination. We might extend this “*completing*” work of Bach much further. Thus the *galant* style of the French, German, and Italian masters of the preceding century received its most refined and perfect expression in his suites, partitas, overtures, concertos, and certain of the preludes ; the *a capella* motets of the Netherlanders and his Thuringian predecessors, in

his numerous beautiful compositions bearing the same title; the cantatas of Carissimi, Scarlatti, and their most prominent pupils, as well as those of Buxtehude, Schütz, and Johann Sebastian's uncle Christopher Bach, in the enormous number of his sacred cantatas; the old German Passion-plays and French Mysteries of the Middle Ages, in his two great "Passions," and to some extent in the cantata "God's Time," superscribed by him "Actus Tragicus;" and lastly, by a continuance of the practice of his predecessors in prepared "musical communings of a sinner with his Creator."

In Bach were consummated and fused the many differing art-tendencies which had been specially cultivated and developed by particular masters for centuries. He gathered together, as it were, the varying and conflicting threads, Protestant and Catholic alike, and wove them into an indivisible whole, and in him this amalgamation culminated. There is no going beyond him. During the century and a half that has elapsed since the creation of his most powerful compositions none of the great masters have produced any work which surpasses what he did; and only twice during that long period of 150 years can it be said he has been equalled, viz., by Mozart in his "Requiem," and Beethoven in the "Missa Solennis." The thousands of masses which Catholic tone-poets penned through the centuries preceding Bach all find their ideal, their perfection, in the great Mass in B minor. In that imperishable creation we clearly discern the influence of those heads of the Catholic tonal world, Lassus and Lotti. It would be difficult to discover among the countless "Magnificats" of Catholic masters any one which might be placed in juxtaposition with that of the grand Bach, and yet the "Magnificat," the Virgin Mary's song of praise, was ever the favourite text of Catholic Church-composers, and should have inspired them to the utterance of their best thoughts. The Passion-music of Bach, more particularly that according to St. Matthew, has much more in common with and grows more out of Catholic than Evangelical musical tradition. The "Passions" arose out of the old Catholic Mysteries, but were, by Bach, warmed into a new life and coloured with Evangelical feeling. Indeed, they resemble—and again particularly "St. Matthew"—so closely the plays of the Mysteries of the Middle Ages, that like them they are capable of performance by three different groups of players: the principal characters, and the celestial and terrestrial choirs. To the heavenly choir was assigned all contemplative and emotional movements,

arias, choruses, &c. ; to the earthly group, chorales of a penitential or sympathetic character. The "St. Matthew" Passion-music was the reproduction of a "Mystery" play with tonal additions, and in it we see the old sacred folk's-plays, the triple division of the stage, each with its allotted group of performers, representing hell, earth, and heaven. It is to be remarked that in the Ober-Ammergau Passion-play of to-day a group representing the earthly element is still retained, and the interrogatory, addressed to the Deity in the "Passion," "Have lightnings and thunders in cloud disappeared?" so magnificently composed by Bach, is nothing but a resuscitation (from a Flemish "Mystery" of the twelfth century) of the primitive crudeness of the archangel's exclamation after the crucifixion, "Ayez honte, Seigneur, que vous avez dormi, pendant qu'on a tiré votre fils."

In the course of this history it will have been noticed that musical talent has been inherent in some families, that gifted fathers have had equally gifted sons, and that this musical gift has sometimes been common to several members of the same household. Thus we have had the two Gabriellis, the two Scarlattis, Lassus and his sons, the Couperin family, embracing a period of three centuries, Mozart, father and son, and the Haydn brothers. In painting, too, there have been the families of Van Eyk and Caracci, the two Holbeins, and the many Breughels, and, in recent times, the two Schadows and the Begas.

Coming to the Bach family, we have Sebastian, his great-uncle Henry, and his two uncles Christopher and Michael. Of these three we have already spoken. But the musical root of the grand Bach tree is of earlier antiquity than these. The real progenitor was one Veit Bach, miller and baker, born at Wechmar, near Gotha, in 1550. When a journeyman, Veit wandered about the country, finally fixing his abode in Hungary, near the German frontier. He had been there but a short time when a persecution of Protestants was commenced under the Emperor Rudolph II. Veit Bach was a zealous and determined Lutheran. He remained steadfast to the religion of his childhood, suffered, and at last returned to his native place. There was also a Hans Bach, born in 1520, town councillor of Wechmar in 1561, who, it is very possible, may have been the father of Veit Bach, but the evidence is not sufficient as to this. The steadfast adherence of old Veit to Protestantism seems to have been inherited by successive Bach generations in common with their musical gift. According to Johann

Sebastian, "Veit's greatest pleasure was to play on the cythringa, a kind of guitar, which he brought back with him from his travels. This he was in the habit of playing whilst the mill was in motion, and, notwithstanding its noise, he kept strictly to time; and this, I think, may be looked upon as the beginning of the musical feeling of his descendants." About 1580 a son was born to Veit, named Hans, and we think it probable that he was named after the town councillor of 1561. This Hans, too, seems to have inherited a fair share of the musical gift, as he left the mill in order to follow the life of a musician. Veit was conscious of his son's gift, and did what he could to develop it, engaging a master, curiously enough also named Bach. This Bach, who was paid musician to the town of Gotha, seems to have had an affection for young Hans, and took him into his own house. The miller's son would not appear to have achieved very great distinction, as his violin performances were confined to fairs, baptisms, and marriage feasts in Thuringia. Hans died in 1626, leaving three sons, Johann, Christopher, and Heinrich. The eldest, Johann, was an organist (the first in the Bach family): he became the chief of the town musicians of Erfurt. Christopher, born in 1613 at Erfurt, was the grandfather of Sebastian Bach. Of the great-uncle Henry we have spoken before. From this period the Bach family had a monopoly of all the musical posts in Thuringia. With its numerous branches, and many members in each branch, all dwelling in Thuringia, they spread in every direction, and were appointed to nearly all the chief offices as cantors, organists, and town musicians. The whole of the Bach family lived on intimate and affectionate terms with each other, which adds much to the honour attaching to the great name. They intermarried, and one day in the year was set apart for a grand family gathering, after the manner of the nobility. These *réunions* took place up to the beginning of the eighteenth century, at Arnstadt, Erfurt, and Eisenach. According to the custom prevailing at such meetings, the assembly first united in singing a chorale, the proceedings being brought to a close by "home fun" and the so-called "Quodlibet"—that is, a general chorus of all present, each singing and playing whatever entered his head without reference to his neighbour. This odd medley is a remnant of the Middle Ages, the people thus caricaturing a duty which they religiously performed all the year round. Christopher Bach, who



105. Dec. 19. Aug. 1733.

Handwritten signature: Pauline

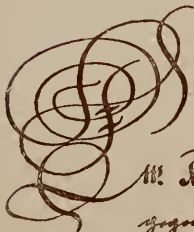
where we are most deficient in
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1315. Jan. 19. Aug. 1733.



Fürstlauchter Fürst,

Gnädigster Herr,



Ihre Königl. Hoheit übernehme in tiefster Devotion
gegenwärtige geringe Arbeit von einigen Violenparten,
welche ich in der Musiquen-akademie, mit ganz unter-
thänigster Bitte, Sie wollen dieselbe nicht nur von
gelehrten Composition, sondern auch sehr wohl be-
rücksichtigen Clemenz mit gnädigsten Augen anzusehen,
den mit uns darüber in Personlichster Protection
Zuwachen zu lassen. Ich habe einige Jahre und
bis daher bey einem beyden Königl. Hofen in Leipzig
das Directorium in der Music gehabt, dabey
aber nie und unter keiner Beschränkung unter-
lassen, was ich inquirirten zur Vermehrung
ihren mit dieser Function verbundenen Ac-
tione vorzunehmen mußten, welches aber ganz

ließ vorgelassen würdte, England etc. Königl.
Hochzeit mir die Gnade zuwenden und ein Predicat
von dero Hoff-Capelle conferiren, und es wegen
zu festhaltung mirs Decrets, gesörigen Doffe Jofen
Besoffe zugehen lassen würden; Solche gnädigste Ge-
währung meines Ehmüthigsten Bittens wird mich zu
unermüdeten Versuchung verbinden und ich offeriren
mich in pflichtigsten Gehorsam, in welchem auch
Ew. Königl. Hochzeit gnädigsten Verleihen, in Com-
ponierung der Kircken Musique sowohl als zum
Orchestra meinen unermüdeten fleiß zuverweisen,
und meine ganze Kräfte zu dero Diensten
zuwenden, in unwürdigster Ewre verfassung

Ew. Königl. Hochzeit

Dresden
den 27. Julij
1733.

in hochachtung-gehor,
Iamster Zucht

Johann Sebastian Bach.

Ich empfehle mich, Verzeihe Dir. Mein.
Gott sei die Gnade unserer und der Predicator
von der Stadt Capelle conferiren, und der
zu Festung und Secret, gesungen dass John
Kasse unser Land manna; dass gewiss der
wundern und Wundern Litten und in zu
wundern Wundern und in offeria
und in wundern der gesungen, und in
Dir. Mein. Gott sei die Gnade unserer, und

died in 1661, had three sons, the second, Johann Ambrosius (1645—1695), being the father of Sebastian. This Johann Ambrosius was court and town musician at Eisenach, where Sebastian was born, 21st March, 1685. Losing both mother and father before reaching the age of ten, his elder brother, Johann Christopher (died 1721), took care of him, instructing him in the elements of music, and sending him to the town school. While under the guardianship of his brother an incident happened which is indicative of that persevering love for his art which evinced itself on many subsequent occasions. The elder brother had copied several harpsichord and organ compositions by celebrated masters into one volume, the use of which was strictly prohibited the youthful Sebastian, on the ground that he was unequal to the understanding of them. The book was kept in a cupboard, the door of which was like a wicket-gate. Sebastian was desirous of learning more than what he acquired during his lesson from his brother, and, knowing where the coveted manuscript was, abstracted it and copied the whole book, working only by the light of the moon, fearing that the use of any other light would betray him. This arduous transcription occupied him nearly six months, and was hardly completed when Christopher discovered Master Johann with his much-loved treasure. Instead of applauding the boy's perseverance, he rudely deprived poor Sebastian of his prized manuscript, and the latter was forced to console himself with what he had acquired of the style and manner of composing of Froberger, Kerl, Pachelbel, Buxtehude, &c., during those stolen hours of nervous transcription. The affection of the eyes with which he suffered towards the close of his life, terminating in blindness, has been attributed to the excessive strain then put upon his sight.

The slender means and ever-increasing family of Christopher rendered it necessary for Sebastian to do something to contribute to his own support. Herda, cantor of Ohrdruf, was applied to, and the lad was entered as soprano in the choir of St. Michael's, Lüneberg. In the Easter of 1700 Sebastian and a comrade, Erdmann, walked to Lüneberg, where the former entered the gymnasium, studying Latin, in which he became very proficient, also the violin and organ-playing. As may be expected, he soon made himself fully acquainted with all the treasures in the musical library of the institution. He did not remain there long. Thirsting for knowledge, he left Lüneberg for Hamburg, where he attended the organ

recitals of Reinken. Of a roving disposition, he visited, during his peregrinations, Celle, the ducal residence, where he had the opportunity of acquainting himself with several suites and other compositions then in fashion by celebrated French writers. He left Lüneberg with credentials which gave him the right to enter the university; but he had neither the means nor friends to permit of such a step. In this respect he was less fortunate than his predecessor Schütz, his contemporary Händel, the eldest of his own sons, his successors, Doles, Hiller, and Schicht, all of whom enjoyed the advantages attaching to a university education. A vacancy occurring about this time—early part of 1703—in the Saxe-Weimar orchestra for a violinist, he succeeded in getting himself appointed. His stay in Weimar was short, resigning his post on the 14th of August of the same year for that of organist to the beautiful Gothic church at Arnstadt, at the surprisingly low salary of seventy-three dollars a year. He was then eighteen years of age. Two years later, 1705, he undertook a second journey to the north, to Lübeck, and again it was to hear a celebrated organist, Buxtehude. So charmed was he by the grand playing of the Lübeck master that he forgot Arnstadt and his own duties of organist, and remained beyond the time of his leave listening entranced to Buxtehude. When at last he did return, he was severely reprimanded by the authorities. A second rebuke administered by the consistory has an importance in the history of our art. On the 21st February, 1706, he was charged with “interspersing the chorale with many strange variations and tones, to the confusion of the congregation.” What unconscious testimony is here to his merit! He was an artist beyond his time; and his contemporaries were unable to value and appreciate the art-contrivances with which he embellished the chorale. He added stability to it by contrapuntal devices, imitations, and new figures that often assumed a shape of marvellous beauty, all of which he had acquired by his earnest and loving application to the writings of Reinken and Buxtehude. It is not to the discredit, however, of the worshippers in that small Thuringian provincial town that they were unequal to the appreciation of the genius displayed by the organist in the masterly re-casting of their favourite congregational hymns. The people of Arnstadt were of the simplest habits and thought, and loved music as they loved the accessories of their daily life—the homelier and plainer the better. But the master was glad to escape further remon-

strances from his official superiors, and joyously accepted the appointment of organist at Muhlhausen in 1707. Whilst at Arnstadt he had contracted a close friendship with a cousin, Maria Barbara, daughter of his uncle Michael. Shortly after he entered upon his new duties at Muhlhausen he married her, on October 17, 1707, amidst great family rejoicings. The issue of this union was seven children, two, Friedemann and Philipp Emanuel, afterwards attaining great renown. In 1708 Johann Sebastian was offered the post of organist at the Court Chapel of Weimar, which he accepted and held until 1717. Three years prior to this the Duke of Weimar conferred on him the title of "concert-master." It was during his residence here that many of his greatest master-works were composed: the cantatas, "For Thee, O God, I long," and "Out of the depths have I called unto Thee," in G minor, in 1712; and that wondrous work in E flat major, "Actus Tragicus," beginning "Thy time, O God, is the best." We shall return to this last work, but may perhaps at once state that 1711 is the date of its composition. An equally grand and imperishable cantata, bearing the date 1714, is the heartfelt "Deep grief was mine," opening with a symphony in C minor, and closing with a chorus in C major, which well deserves to be called "the shining crown of the whole." It is written for soli and chorus, hautboy, fagotto, four trumpets, violins, violas, and *basso continuo*. In 1717, for the second anniversary of the Reformation, Bach wrote his last cantata at Weimar.* During his stay at the Court Chapel he assiduously studied the works of the Italian masters, copying with his own hands several whole compositions by Palestrina, Caldara, Lotti, and others, and arranging violin concertos by Vivaldi for harpsichord and organ. His style was further influenced by the earnestness of his study of the "Fiori Musicali" by Frescobaldi, published in 1635, a copy of which he was fortunate enough in finding. The themes of some of his harpsichord and organ fugues were sometimes taken from Legrenzi, and the violin sonatas of Corelli and Albinoni.

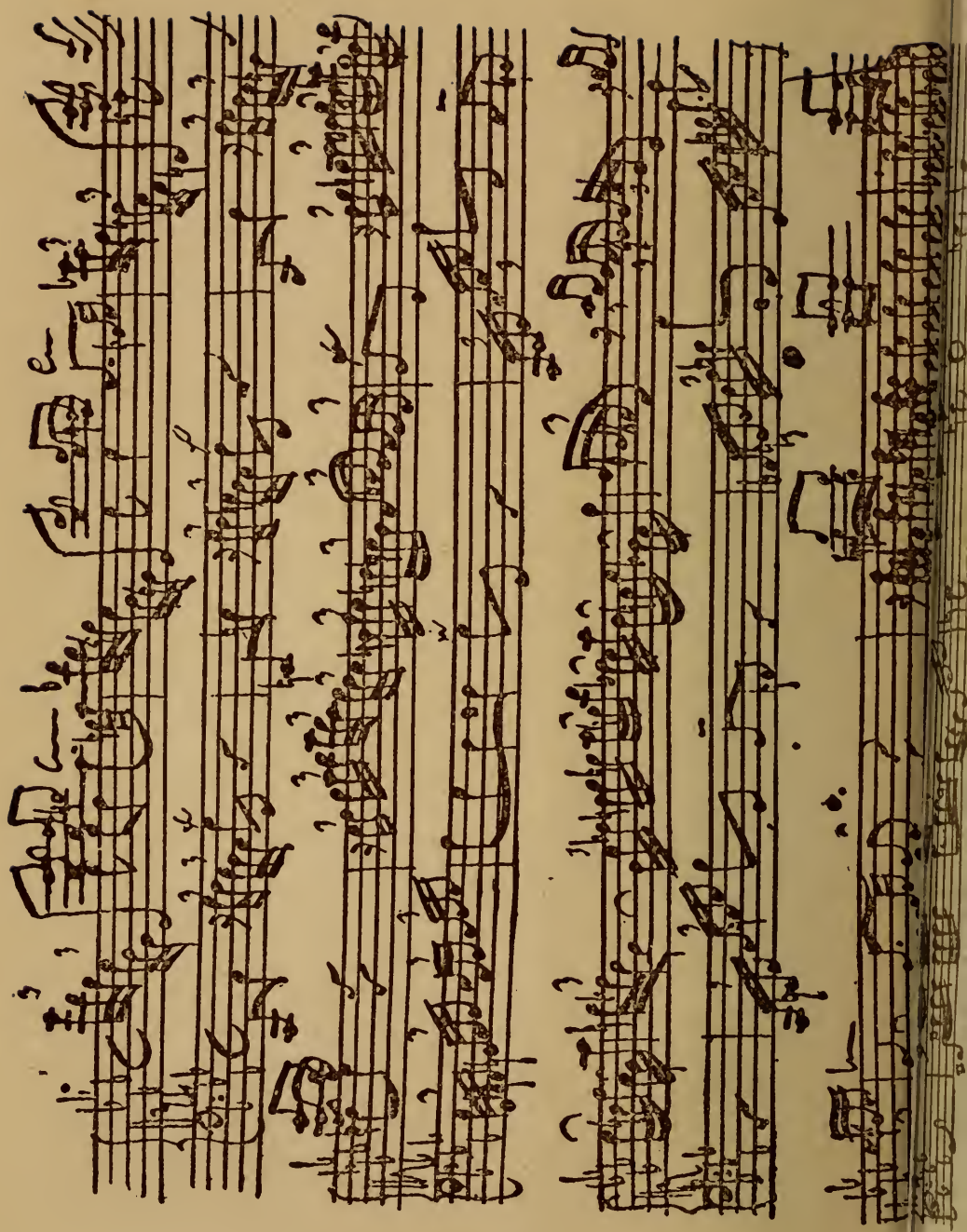
In 1717 Bach left Weimar for Köthen. In the autumn of that year a contest was arranged to take place at Dresden between him and Louis

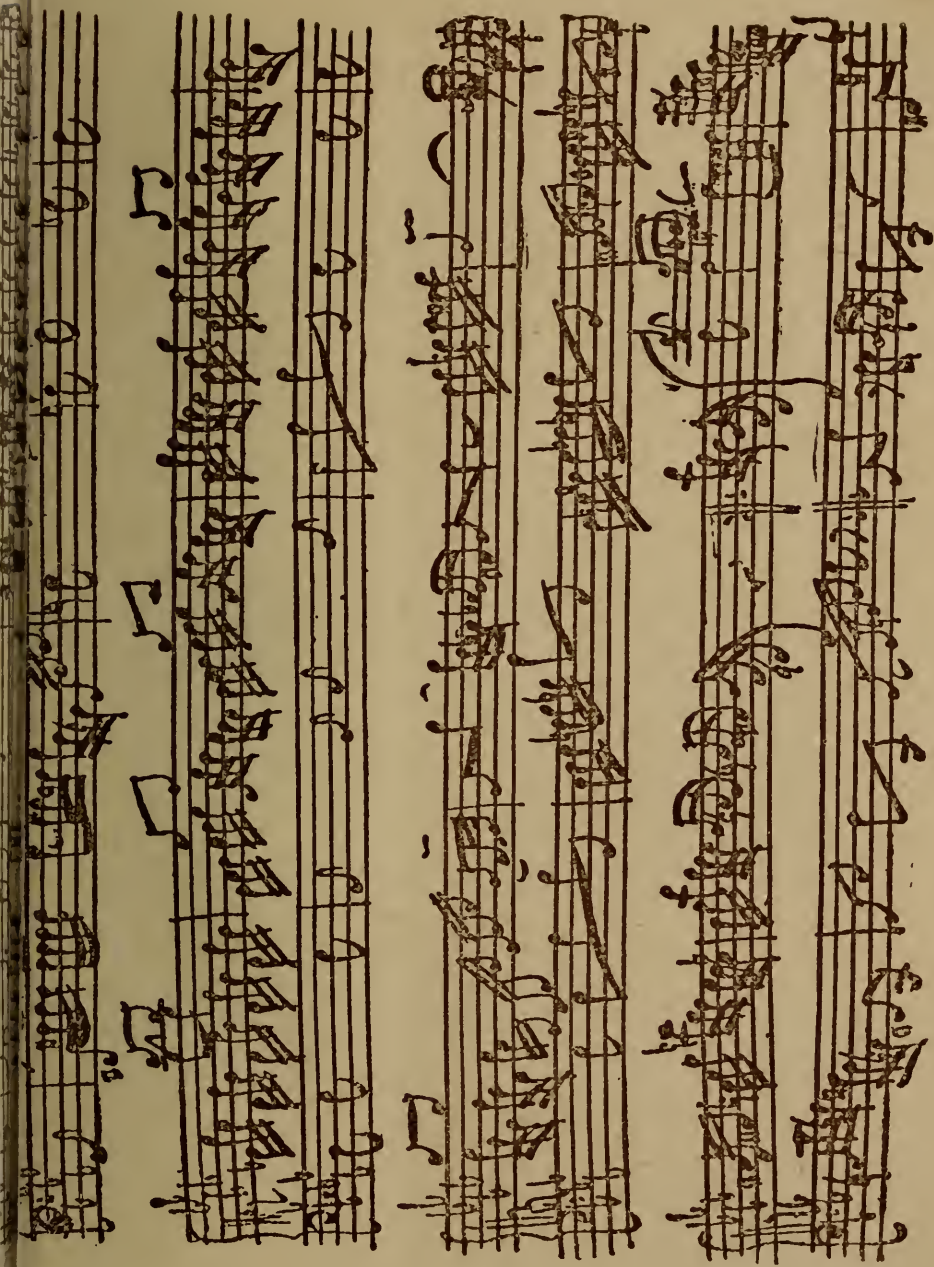
* We do not think that this was the one founded on Luther's "A firm fortress is our God," as the evidence is rather conclusive as to its having been composed at Leipzig in 1730 or 1739, although it comprised portions of a cantata written for the third Sunday in Lent at Weimar, as early as 1706. This fact may explain the erroneous dating and placing of the famous "A firm fortress," &c.

Marchand, organist to Louis XIV. The Frenchman had challenged Bach to a public improvisation on any given theme. Bach accepted the challenge, and at the appointed hour appeared at the place agreed upon—the house of the minister, Count Flemming—but no Marchand was there, and as he did not put in an appearance for some long time, a messenger was despatched to his hotel. On inquiry it was found that the overweening Frenchman had left the town that morning by special post-chaise. It is curious that after so disgraceful and ignominious a flight the runaway should have been rewarded by the Emperor Frederick Augustus I. with a hundred ducats, whilst the acknowledged victor, Bach, received nothing.

When called to Köthen, Bach was appointed chapel-master to Prince Leopold. The prince was benevolent and gracious, and not only had the good sense to provide his music-master with a competence sufficient for all physical wants, but further aided him in the prosecution of his artistic studies. It was while at Weimar that Bach achieved that distinction in sacred composition and celebrity in organ-playing which even his opponents acknowledged. At Köthen he carried his highly-developed polyphonic style into harpsichord, chamber, and orchestral music, although at that time the orchestra was in a state of adolescence. Here also he wrote the six famous Brandenburg concertos, besides several suites and a number of sonatas and duets for the violin, harpsichord, flute, violoncello, and viol da gamba, compositions for harpsichord alone, the French suites (wherein the influence of the Couperins is clearly traceable, although as regards skill and invention they are far excelled), also those compositions known as the "Inventions" in two parts, symphonies in three parts, and greatest of all, the first part of the "Wohltemperirte Clavier," known in England as the "48 Preludes and Fugues." The first edition of this last work bore the long descriptive title, "Preludes and Fugues in all tones and semitones, *i.e.*, in major thirds, Do, Re, Mi, and minor thirds, Re, Mi, Fa, for the advantage and use of musical youth desirous of study, as well as for the pastime of those who have already acquired some skill, composed and noted down by Johann Sebastian Bach, chapel-master and director of chamber music to the Prince of Anhalt Köthen, anno 1722." We shall have occasion to return to this incomparable work, which commands well-deserved veneration, but it may be noted now that the second part was only completed in 1744, or nearly a quarter of a century after the appearance of the first. Yet

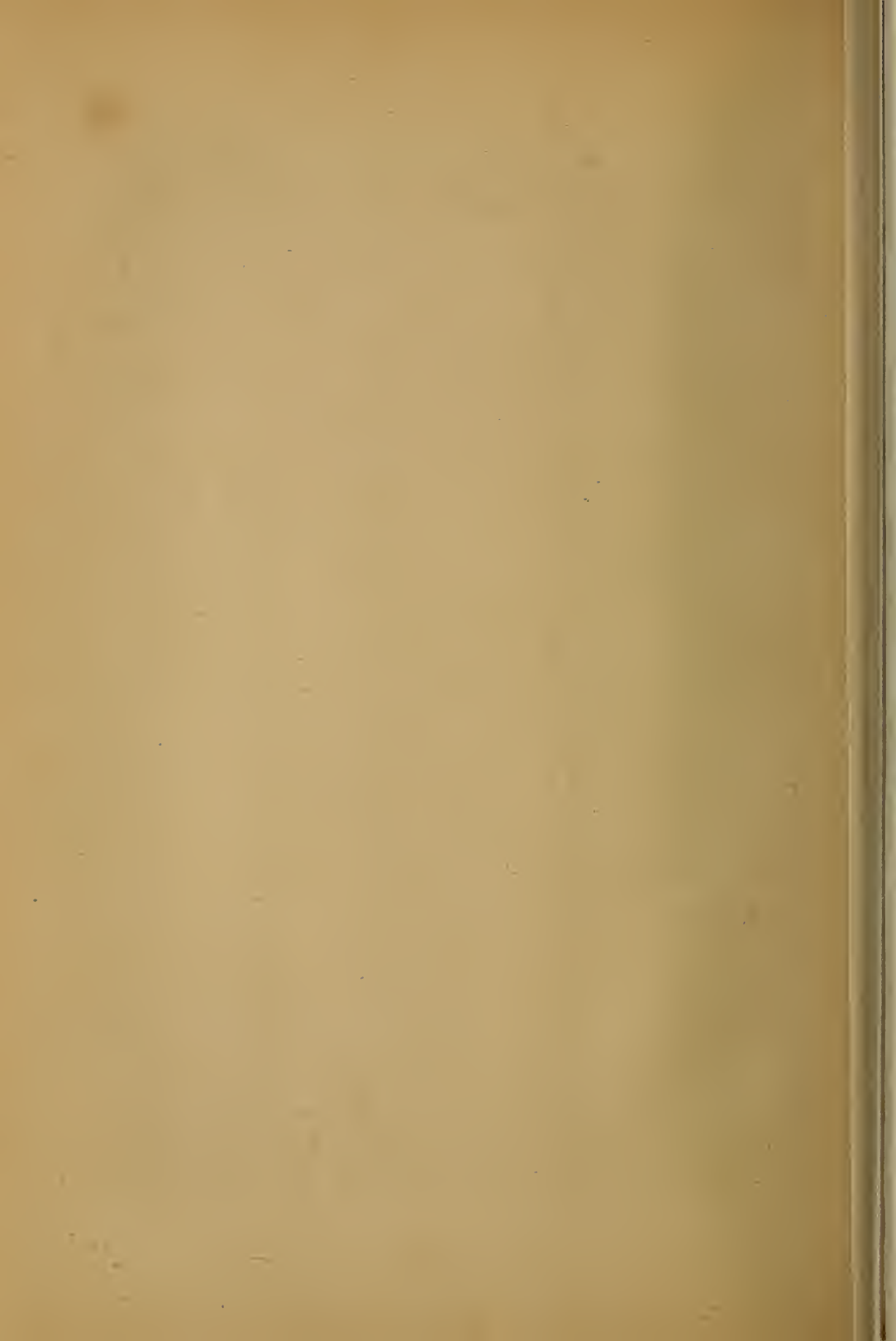






AUTOGRAPH OF SEBASTIAN BACH, FIRST PAGE OF HIS PIANOFORTE FANTASIA IN C MINOR.

(From the Bibliotheca Musica Regia, Dresden.)



notwithstanding this long interval, the whole has the continuity of an uninterrupted inspiration, and will for ever remain one of the greatest works of its class.

In 1720 Bach left Köthen to accompany the prince, whose confidant and favourite he had become, to Carlsbad. On returning home the sorrowful news was brought him that his wife was dead and buried. At that period the means of communication between town and town in Germany were very limited, and it is only this that can account for his ignorance of such information. Bach remained a widower for eighteen months, when he married again at the age of thirty-six. His second wife was one Anna Magdalena, then in her twenty-first year, and daughter of Wülkens, court musician to the Duke of Saxe-Weissenfels. At the time of her marriage Anna was a public soprano of some repute, and, as may be supposed, after her marriage received instruction from her gifted husband. Twenty-four easy pieces were written and dedicated to her, a second volume, bound in green leather and gold, being inscribed to her in 1725, a testimony to the affection of Bach, if we remember the extremely humble position of the worthy master. In the volume dated 1725 there are rules for the deciphering of figured basses. This, and the fact that Anna oftentimes copied corrected manuscripts of the master, seem to evidence a certain musical capability on her part.* This second volume included preludes (one of which is the celebrated prelude in C, number one of the first part of the "*Wohltemperirte Clavier*"), allemandes, courantes, sarabandes, minuets, gigue, rondos, polonaises, musettes, suites, and marches. It also contains the aria, inscribed to Anna Magdalena—

"If thou art near, then I with joy
Greet death's eternal rest."

In the same volume is an aria in Bach's handwriting, but not composed by him—

"Giv'st thou thy heart to me?
Then do it secretly."

* The two books referred to are now in the Royal Library of Berlin, where also are to be found a number of Bach's compositions of the Leipzig period in the handwriting of his wife. Amongst them is a violin concerto with the superscription: "*Pars. 2. Violoncello solo senza Basso, composée par J. S. Bach, Maître de la Chapelle et Directeur de la Musique à Leipzig; écrite par Madame Bach, son épouse.*"

From the dedication of such compositions to his wife we may fairly take it that Bach was tenderly affectionate towards her.

Shortly after his marriage, in 1723, Bach was appointed cantor to St. Thomas's School, Leipzig, where he remained twenty-seven years, until his death. However unwilling he may have been to sever his connection with Köthen, and a royal master with whom he was on terms of intimacy, he was constrained to resign for reasons which are set forth in a letter addressed to his friend and fellow-student Erdmann. This communication is dated 28th October, 1730: "I had there (Köthen) a gracious, music-loving, and discriminating prince, with whom I hoped to end my days, but it happened that my master married a Bärenburg princess whose tastes were not in accordance with her lord's. She delighted in gaieties and worldly pleasures, and gradually weaned my master from the loving interest he had ever shown towards our glorious art. And so God arranged that the post of cantor at St. Thomas's School should fall vacant. At first I did not think it becoming to relinquish the dignified office of chapel-master for that of a modest cantor. For this reason, therefore, I took three months to consider the future, and was at last induced to accept, as my sons were inclined to be studious, and I was desirous of affording them an opportunity of gratifying their bent by entering them in the school, and thus, in the name of the Most High, I ventured and came to Leipzig."

The new appointment was very unremunerative, so that Bach experienced no inconsiderable difficulty and anxiety in bringing up his large family, which by his second marriage was increased by thirteen. His life, too, was sadly embittered by a repetition of those unfortunate dissensions with his official superiors that he had experienced at Arnstadt. These petty annoyances were never directed towards the cantor on the ground of musical incapacity, but were frivolous complaints by the consistory and town council against Bach in his capacity of teacher and servant of the Church, and it would seem that the real motive was to reduce the master's already scanty salary. Although not attacked for any supposed lack of artistic ability, Bach experienced much worry on account of these vexatious, mean contentions. And what was his income? For performing the duties of cantor he received 100 dollars a year, *i.e.*, £15. This miserable pittance he strove to increase by giving lessons and performing services outside the school, a source of income of a very fluctuating character, and not without its cares. In the letter to

Erdmann, already referred to, he says: "My present income averages 700 dollars. When funerals are numerous I gain more, but if the 'air be healthy' then my poor income falls. During the past year I have earned about 100 dollars less, owing to the small number of deaths."

In addition to the ordinary duties attaching to the office of cantor, the consistory imposed upon him that of instructing the junior students of the school in Latin, and of directing the music at St. Nicholas's Church and at the university on all festival occasions. Nor was this all. In addition to the vocal lessons he gave at the school, he had to instruct the more advanced pupils in the organ, harpsichord, and violin. Considering the multifarious duties which he performed, and also the innumerable mental worries ever pressing upon him, is it not wonderful how he ever found time to create those masterpieces, many of which he never had the gratification of hearing performed, and others but very inadequately, and then, with it all, to live unrewarded? Well might one exclaim, with Gumprecht: "If ever a man served his art for the love of God, truly it was Johann Sebastian Bach."

On August 23, 1730, he forwarded a memorial to the town council, drawing attention to the sad state of the music of the church, and suggesting certain improvements. Is it necessary to state that so august a body ignored the proposals of the master? This slight wounded our poor Bach, who immediately wrote to his friend Erdmann, inquiring whether some appointment could not be obtained for him at Dantzic: "I am still, by the grace of God, at Leipzig, but as I find that (1) my position is not so lucrative as I had been led to suppose, (2) that several sources of income outside my office are no longer productive, (3) that living at Leipzig is very dear, (4) and that the town council is but little favourably inclined towards musical matters, causing constant friction, annoyance, and persecution, I feel, in God's name, compelled to seek my fortune elsewhere."

But just at this time (1730) a new principal to the school, Professor Gessner, was appointed. Gessner was greatly impressed with Bach, and became his warm friend and champion, and tried to smooth matters between the town council and the cantor. But this inflated body was implacable. Yet though Gessner could not remove entirely the worrying, jealous opposition to Bach, he contrived that his office should be less burdensome. Bach accepted what could not be altered, and endured his troubles as best he could, happy in his quiet family life and the warm attachment and regard

of many private pupils. It is pleasant to read his genial letter to his intimate friend Erdmann, wherein he draws a charming picture of domestic happiness. "My eldest son," he writes, "is a *studiosus juris*, the second is in the first class, and my third son in the second. My eldest daughter is as yet unmarried. The children by my second marriage are still young, the age of the eldest boy being only six. They are all, however, born musicians, and I can assure you that I am quite able to give a vocal or instrumental concert at any time, solely with the aid of the members of my family. Not only is my wife a good soprano, but my eldest daughter does not do badly."

The highest consolation for all ills and earthly insufficiencies the master found in the unceasing flow of those imperishable ideas which God put into his soul, endowing him with talent to develop them in the loftiest ideal form, and power to transmit them for the benefit of future generations. The works he composed at Leipzig include nearly 200 church cantatas; the "Magnificat" for five voices, written in 1723; the Passion-music of "St. John," 1724, and of "St. Matthew," 1729; a "Kyrie" and "Gloria" in 1733, which were subsequently re-modelled and now form the B minor Mass; the Christmas oratorio, 1734; the second part of the "Wohltemperirte Clavier" (the 48 Preludes and Fugues), 1744. In 1747 he sent to Frederick the Great a collection of pieces for the harpsichord and other instruments, which he inscribed "Musical Offerings." It was also during his office of cantor that he wrote the "English Suites," besides concertos for one or more harpsichords, the greater part with accompaniments, several *concerti grossi*, and a number of works for the organ and orchestra. His last effort, the "Art of the Fugue," was not destined to be completed. It is the composition of a master, and strikes us by the extraordinary gift of varied combinations which the writer displays.

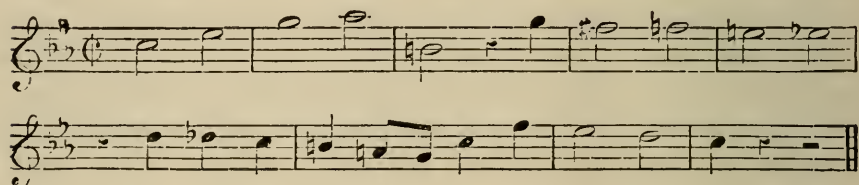
Returning to his life at Leipzig, we have to record more of those unpleasant difficulties with his employers. It was Bach's misfortune to see his friend Gessner superseded by Principal Ernesti, a man as antagonistic to the cantor as Gessner had been well disposed. Added to this was the pain he experienced through the unfriendly attitude of his contemporaries. Bach, as we know, was a hard worker. The only change he enjoyed from his professional drudgery was an occasional visit to his friends and relatives in Thuringia, and sometimes to outlying churches to examine candidates for the office of organist and cantor, or to open a new organ himself. His

most frequent visits were to Dresden to interview the Elector. On these occasions his eldest son Friedemann accompanied him. Here they would often go to the Italian opera-house, Bach jocularly saying to his son, "Let us go again and hear some of those pretty little Italian tunes." It was during these outings that he visited his friend Zelenka, on one occasion, as we have already stated, exhibiting his wonderful powers of improvisation.

In 1733 Bach solicited the investiture of a court title, hoping, if successful, that it would in some measure deter those in office above him from unreasonably and pettily complaining. With this object he composed and dedicated to the Elector of Saxony the "Kyrie" and "Gloria" of the B minor Mass. A fac-simile of the letter which accompanied this dedication is given in this work. In it Bach says: "I have suffered much mortification and occasional decrease of emolument, which might be prevented if your Royal Highness would deign to decree me a court title." It is well-nigh incredible, but the fact remains—the petition of the grand genius remained unanswered for three years, when it was granted, and he received the title of "Electoral Court Composer." About the time that Bach addressed his prayer to the Elector he had the happiness of witnessing the installation of his son Friedemann as organist of the Church of St. Sophia, Dresden. It was not until seven years after, 1740, that his second son, Philipp Emanuel, secured an appointment, and then he was nominated court musician and cembalist to Frederick the Great. Another pleasing event in the cantor's life was the marriage of his daughter Elizabeth Frederica with his favourite pupil, an excellent musician, Altnikol, for whom he obtained the appointment of organist to the Church of St. Wenceslai, in Naumburg, 1748.

The last years of Bach's life were gladdened by an event in happy contrast with his former troubles, and which never failed to afford him keen pleasure. Philipp Emanuel had increased in favour with his royal master, Frederick the Great, and often found means to introduce his father's name to the monarch. The result was that in 1747 Bach received an invitation to the palace at Potsdam. Bach went, and was received with unmistakable signs of respect by the king. With Bach, Frederick put aside all court etiquette. On the day of his arrival, when the usual morning list of visitors to the palace was submitted to the king, Frederick was seated with his musicians, and about to play a flute concerto. He

took the list and scanned it hastily, but, alighting on the name of the cantor, turned hastily to his orchestra and joyfully exclaimed, "Gentlemen, old Bach has arrived." The king put down his flute, and immediately despatched a special messenger to Bach, directing his presence at the palace of Sans-souci at once, no time to be wasted in doffing travelling suit for the customary court costume. The cantor came, humble, but dignified, was graciously received by his royal host, and engaged with him for a time in friendly conversation. The king then led his visitor, followed by all the court musicians, through the royal apartments, showing him no less than seven grand pianos by the celebrated Silbermann. The expected and natural request was soon uttered. Bach was desired to improvise a fugue. At the wish of the cantor the subject was selected by the king, Frederick improvising as follows :—



As may readily be guessed, the cantor's performance was a masterly one, and to the king, who stood behind the performer's chair, a wonderful exhibition, drawing from him the oft-repeated ejaculation, "There is but one Bach."

Bach expressed himself pleased with the subject, and begged permission to take it home, when "he would develop it at his leisure in a more complete and perfect manner, and have it engraved in honour of the royal amateur." The next afternoon Bach gave a public organ recital at the Church of the Holy Ghost, Potsdam, spending the evening again at the palace. This time Bach was asked to improvise a fugue in six parts. The cantor chose his own subject, and astonished the king even more than he had on the previous day.

It was on Bach's return to Leipzig that he presented Frederick with the "Musical Offerings" to which we have referred, and in the accompanying letter, after reverting to the excellent subject "the king had deigned to play him on the piano," he adds: "I engaged to elaborate more perfectly the royal theme, and to make the world acquainted with

it. To the best of my ability I have performed this pleasing duty. It has, perhaps, also the unblamable purpose of an attempt to increase the fame of a monarch (though it can only effect this in a very small way) whose greatness and power in the sciences of war or peace, and no less in music, command the admiration and honour of all."*

Soon after Bach's return to Leipzig the state of his health caused much anxiety to his family. The earnest old man sought to forget and overcome his sufferings by a vigorous application to work; but his ills had taken too firm a hold over him, and this time the medicine of hard work availed little or nothing. It was just now, too, that he was compelled to undergo a dangerous operation on his eyes. For a long time past his sight had been affected, a total loss of vision threatening to set in. This it was sought to avert by a serious operation, which, as is well known, proved unsuccessful, and the poor old man, worn in body and weary in mind, had to endure the sorrow of total blindness. But he was a devoutly pious man, and in the hour of need turned to his Saviour for succour. His son-in-law Altnikol became his amanuensis, and to him he dictated the figuration of the chorale, "When we in sorest trouble are." The grand old composer died July 28, 1750. He left behind him a goodly library of music, books in Latin, a number of sacred works (of Luther's he left two complete sets), besides five pianos,† two violins, three violas, two cellos, one gamba, &c. The viola, known as *viola pomposa*, was Bach's own invention, and no doubt his collection of instruments included one or more of these.

We will now turn to the consideration of a few of the innumerable works of the great master. The cantata, "God's ways," which bears the additional superscription, "Actus Tragicus," contains a grandly sublime and touching setting of the words, "Think how to die," the precept of the Middle Ages, opposed to the thoughtless and worldly "Think how to live" of ancient Greece. This immortal cantata almost imperceptibly leads us to the contemplation of the mystic life beyond the grave. It speaks in language as eloquent as the Cross, the symbol of Christianity that

* It will be noticed that Bach speaks of the king *playing* the subject to him, and does not make any allusion to its having been written down prior to such playing. Still this does not preclude the possibility of it having been previously prepared.

† It is probable that these were not pianofortes, but harpsichords or clavichords, as we know the partiality Bach evinced for the clavichord, and pianofortes had not at that time come into general use.—F. A. G. O.

points to a futurity of hope, and is as some grand Gothic cathedral with its thousand arms uplifted to the heavens, yearning for an eternity of peace and rest. After a solemn and impressive orchestral prelude, curiously called "Sonatina," there follows a beautiful chorus in E flat major, "God's ways are best;" and at the words, "In Him to live," written in free fugata style, the happiness and the riches of an eternity with the loving Father are painted in magnificently bold colours. The Adagio, "In Him to die," lifts us into the valley of the shadow of death, a striking contrast to the bright picture of hope depicted in the just mentioned "In Him to live." This is succeeded by a tenor solo, "O Lord, teach us to remember that we must die," in which the impressiveness of the setting is considerably increased by an ever-recurring motivo for flute obbligato, apparently indicative of God's unalterable law in nature. Then Death, almost in person, appears in the bass solo, "Set thy house in order, for thou shalt die and not live," the solemn injunction being rendered more impressive by the succeeding number, "It is decreed, man, thou must die," a chorus impregnated with the gloom of night. Through these dark tonal regions, telling of nought but death and the day of judgment, there suddenly shines a gleam of hope as the high sopranos burst forth in sublime entreating strains, "Come, Lord Jesus, come." And now the deep voices, the representatives of terror and death, unite with the touching voices of hope and faith (the sopranos), the last five bars of the chorus wherein Bach is at his best, painting in a powerfully dramatic manner the end of man and the last sigh of a troubled soul escaping the trials of this world to appear before the great white throne. How touchingly and trustfully then does the alto intone "Into Thy hands I commend my spirit." This is followed by that transcendent setting of the words from the cross, "This day shalt thou be with Me in paradise," sung as a bass solo. The next number, the chorale, "With peace and joy," is again one of those impressive movements that rivet the attention, and is barely surpassed by the succeeding chorus, the doxology, a fitting close to this grand and imposing cantata. The commemoration music on the death of Christiane Eberhardine, wife of Frederick Augustus, is worthy of special study. Frederick had embraced Roman Catholicism in order to obtain possession of the crown of Poland; but his wife Christiane remained steadfast to the Lutheran doctrines. It was this constancy which no doubt impelled the staunch

Protestant zealot Bach to compose the funeral ode with extra love. The words of the ode were written by Gottsched, special care being exercised to avoid all language that might give umbrage to Frederick. But Bach wrote his best; the introductory plaintive chorus, with accompaniments for gambas and lutes, being sufficient evidence of this. The recitative, with orchestral accompaniment depicting the sorrowing of the whole Evangelical community for the loved princess, is original in its descriptive tolling of funeral bells. The smaller and middle bells are represented by flutes and lutes, and the big bells by the basses. Of the innumerable works of this class we specially mention the three funeral cantatas: "Who can tell how near is my end?" "O God beloved, when shall I die?" and "It is enough, Lord, now take away my life:" besides "Thou God of Israel," to be noted for its pastoral sweetness; "You will weep and wail," startling by its strong contrasts; "Thither came the Kings of Saba," describing the journey to Bethlehem: and lastly, the five cantatas, "Hold fast by Jesus Christ;" "Abide with us, for it is now even, and the day is far spent;" "Enter not into judgment with Thy servant;" "Oh, Eternity;" and "Oh, how fleeting," in the last of which there is a chorale used as the *cantus firmus* in a grandly effective manner.

Next in importance to the cantatas are the *a capella* four, five, and eight part motets. The general ground-plan of these is a double chorus, the groups alternating, uniting, dividing, and again joining for the fugue, the discant chorale rising above the mass of tone-waves as the lighthouse, rooted in the rock of faith, towers above the tempest. On this model that splendid eight-part motet, "Fear not," is composed, and also, with slight variation, "Sing to the Lord a new song," which divides itself naturally into four parts, corresponding with the character of the Psalm, viz., Allegro, Andante Sostenuto, and Allegro, increasing in the fugue to Vivace. In some instances the motets, although composed for four voices, close with the chorale in its simplest form, *i.e.*, in unison, as though the master desired to produce a tranquil mood in the soul of the auditor, suggesting everlasting peace.

The two imperishable Passions, "St. John" and "St. Matthew," treated in a manner as profound as beautiful, cannot be dealt with at the length they deserve, but must be disposed of in a few brief remarks. In character and expression they respectively represent youth, the idealist,

lost in meditative contemplation of the mysterious and beautiful, and man, matured, breathing the faith born of trustful experience. In these "Passions" we forget the composer in the powerfully dramatic and objective delineation of the world within him. And here might Schiller appropriately be quoted: "He (Bach) modestly hides himself behind his creation, the reproduction of nature viewed from within him." The fanaticism of the surging crowd of Hebrews, also musically portrayed by Heinrich Schütz, is painted with a dramatic and realistic intensity that reproduces with awe-striking vividness those terribly tragic closing scenes of the Saviour's life, so that we almost live through them ourselves. And in how masterly a manner is this contrasted with the simple yet grand music allotted to the Saviour in His character of the Mediator. It is as free from weakly religious sentimentalism as from narrow-minded orthodoxy. All that we feel when listening to the Saviour's music is the all-loving Sufferer, and we weep with Him and worship Him. Bach's religion was that of Luther. But although sturdily orthodox, it was without Pharisaical blemish, and did not exclude humanitarianism and brotherly love. In his musical delineation of Christ he rises superior to all bias of creed, and does not depict the Blessed One from the exclusive views of any special sect, but from the serene height of collective humanity. It is for this reason that his religious music will ever be acceptable to all, irrespective of time or creed.*

In our observations on the great instrumental works of the master we must not let ourselves run too far. Among those for keyed instruments the 48 Preludes and Fugues (*"Wohltemperirte Clavier"*) stand in the foreground. These and the sonatas of Beethoven are to the musician what the breviary is to the Catholic priest. As the latter finds in his breviary counsel and consolation for every period and crisis of life, so to him who understands the language of tones the preludes and fugues afford consolation for the sorrowing, jubilant strains for the joyful, and to the sympathetic will restore the lost balance of a disturbed mind. If the heart be heavy, the wearied one need but turn to the B minor prelude, part 1 of the

* The "St. Mark" Passion by Bach, performed in St. Thomas's Church, Leipzig, 1731, no longer exists. All we know about it is that it included five movements of the funeral ode composed in memory of Christiane Eberhardine. The "St. Luke" Passion, hitherto believed apocryphal, is presumed by Spitta to have existed, and to have been composed when Bach was at Weimar.

"Wohltemperirte Clavier," and there he will feel Bach weeps with him and consoles him. How nobly grand is the triumphant prelude in D major, part 2; and the fugue following, in its restless striving after a heroic ideal, is equally invigorating. He whose mood is contemplative, yearning for the eloquent silence of the forest with its whispering trees and babbling brooklets, let him turn to the C major prelude in part 1. The C sharp minor fugue of the same part never fails to produce in the mind the picture of some grand, imposing sacred edifice. And what graceful melody is there in the C sharp major prelude and fugue, also part 1, and how in its charming sweetness one forgets its strict art-form. We might continue and pronounce upon each prelude and fugue in this manner, but forbear. It must suffice that we state that every number expresses some special mood, the whole being an inexhaustible mine of the feelings of the human mind in all its many phases. In thus individualising feelings by tones, Bach emancipated instrumental music entirely, for the first time in its history, from everything that does not lie immediately within the realms of pure tonality. It was his mission to express feelings by sounds, and this is the end and aim of music. Among his art-brethren he stands the first and the greatest real poet in tones. Up to Bach we had chiefly to do with composers whose artistic centre of gravity was the music employed in the service of the Church. Their subjectivity was ever subordinated to accepted Church forms, and all their compositions were grounded on these. In those instances where attempts were made at original expression, the feeling was still kept under or hedged in by the iron trammels of conventionality. Even the Italian opera composers prior to Bach hardly ever rose to any marked height of individual expression. Indeed we may fairly state that their successes were even rarer than those of the Church writers of the same era. They, too, were governed strictly by musical conventionality. Bach was the first to raise the musico-lyric expression to that point which in music, as in poetry, begins only when the writer makes us participate in his heart's joy and sorrow. What Goethe says of the poet applies equally to Bach:

"Where mortal man by grief is stricken dumb,
The poet's power divine can sing his woe."

From a general survey of the harpsichord works of Bach, and particularly from the Preludes and Fugues, it would seem as if the master had fore-

seen the perfected grand piano of the nineteenth century, with its fulness of tone and sustaining power so vastly superior to the feeble instruments of his period. In speaking of the "Wohltemperirte Clavier" (the Preludes and Fugues), the celebrated critic, Moritz Hauptmann, says: "Compared with that grand work all others seem small. Its wondrous riches of combination have never been questioned, and the depth of expression is equally masterly." The reader may therefore congratulate himself on the happiness that awaits him in the study of this noble work. But before he will be ripe enough for this, a special study of the works of the master is necessary. We should advise first the six easy preludes, then the two-part "Inventions," to be followed by the fifteen three-part sinfonias, the French and English suites, parts 1—4 of "Studies for the Clavier"* (a collection of pieces containing (a) six partitas, one of which, in D major, commences with a French overture; (b) the Italian concerto; (c) variations; (d) four harpsichord duets; (e) organ chorales; and (f) an organ prelude with fugue). Only after some such careful course as is here indicated should the student attempt the Preludes and Fugues, after which he might continue his studies to the more difficult toccatas, fantasias, concertos, and the preludes and fugues not included in the celebrated forty-eight.

Of Bach's orchestral works we single out the four suites—C major, (a) D major, (b) D major, B minor. The most popular is the beautiful one in D major, written for strings, three trumpets, three oboes, and kettle-drums, consisting of an aria, two gavottes, bourrée, and gigue. The three remaining suites will, by their grandeur, however, well repay a rendering, and indeed should not be less popular than the others. Next we should mention the six three-part Brandenburg concertos. These differ from the *concerti grossi*, so popular in Bach's day, in form and musical expression, which are here much freer. This casting-off the shackles of conventionalism in musical expression was of inestimable value in advancing orchestration. We see the fruits of it in the first of the Brandenburg concertos, where a violin, piccolo, violone, two horns, three oboes, fagotto, and cembalo are employed, in addition to the usual string quartett, and a much bolder scoring is adopted than hitherto. In the second concerto we

* The "Studies for the Clavier" were composed during 1731—1742. It is noticed that only parts 1, 2, and 3 of this work were numbered by Bach, the fourth part being published as exercises for the harpsichord.

have trumpet, flute, and oboe added to the strings, like additions being made to the other four concertos. The harpsichord concertos, with and without accompaniment of other instruments, possess also interest and value. They include three for two harpsichords, two for three, and one for four harpsichords. The six sonatas for violoncello, six for violin and harpsichord, sonatas for violin alone, the celebrated chaconne also for solo violin, modelled after Vitali's, and the grand chromatic fantasia for piano, are all too important not to be specially mentioned in this work.

Bach, the greatest performer on the organ that the world ever saw, was also an extraordinarily prolific writer for that instrument. His works of this class include chorales, choral preludes, choral partitas, fantasias, sonatas, toccatas, and preludes with fugues. Of his smaller "occasional" compositions we may mention one humorously inscribed "Coffee Cantata," beginning with the words, "Silent be, and chatter not." Also a capriccio, composed on the occasion of one of his brothers quitting home, entitled "Capriccio sopra la lontananza del suo fratello dilettissimo." The subdivisions of this charming little work are variously superscribed: (1) Arioso, "An appeal of his friends to induce him to forego his journey;" (2) "A picture of the accidents which might befall him in strange lands;" (3) "General lament of his friends;" (4) "Unsuccessful in their efforts, his friends come to take their leave;" (5) "Aria di postiglione;" (6) "Fuga all' imitazione della cornetta di postiglione."*

We will now glance at the chief characteristics of the master. The strongest and most prominent was, perhaps, his love for his fatherland and countrymen. In 1730, when writing to the town council of Leipzig, he says: "Is it not strange that it should be required of a German musician to extemporise at the moment on all kinds of music, whether emanating from Italy, France, England, or Poland, just in the same manner as the virtuosi (foreigners) for whom the music has been specially composed, and who have had much practice at it, and in some instances even know it by heart, and who, *quod notandum*, receive large emoluments for their pains and industry, whilst the poor Germans get but very inadequately rewarded and are tormented by anxieties for daily bread, and therefore have but little desire to perfect themselves and still less to distinguish themselves? As a proof of this, go to Dresden and learn how the king pays the musicians of

* Programme Music!!!

the Electoral Chapel."* The serious importance he attached to the study of musical theory may be seen by the preface to his remarks on four-part writing: "The end and aim of the study of thorough bass should be the honour of God and the recreation of the mind. Where these are not the moving springs there is no real music, but a devilish jabbering and barrel-organ playing." The trait of irony observable in the portraits of the master often showed itself in a blunt and spirited manner. In 1749 Biedermann, principal of the High School at Freiburg, quoted Plautus in a school programme—"That the indulgence of musical proclivities might easily lead to reckless living." This aroused Bach's indignation, and incited him to the publication of a telling and stinging criticism, and in a letter to a friend he spoke in terms more true than polite of Biedermann. In 1748 a cousin in Thuringia sent him a small barrel of wine, part of the contents of which were lost in transit, and on which the cost of carriage and customs duties paid by Bach were somewhat high. Whilst he regretted that any part of God's gift should be lost, he added, with jocular banter, "For a present it was too costly," and then set forth the innumerable local charges which at that period weighed so heavily upon the poorer and middle-class people of Germany.

Bach's handwriting was characterised by boldness, clearness, and strength quite in keeping with the spirit of the man. We give an autograph of the first page of the pianoforte fantasia in C minor: this speaks for itself. But all his manuscripts are not so clear. Sometimes Bach revised and re-modelled his work, and the alterations were not made in the most distinct manner. Thus, in the first part of the 48 Preludes and Fugues, there are several numbers which were originally composed without any reference to this work, and on being utilised for this purpose were largely re-cast. Among these are the preludes in C major, C minor, C sharp major, D minor, and E minor, the original manuscripts of which are not of the most intelligible.

Before taking leave of the grand Bach, it will be well to glance cursorily at the work done by his two most important pupils, his two sons Friedemann and Philipp Emanuel. Friedemann was born at Weimar in 1710. His father devoted much time to his musical training, and great things were

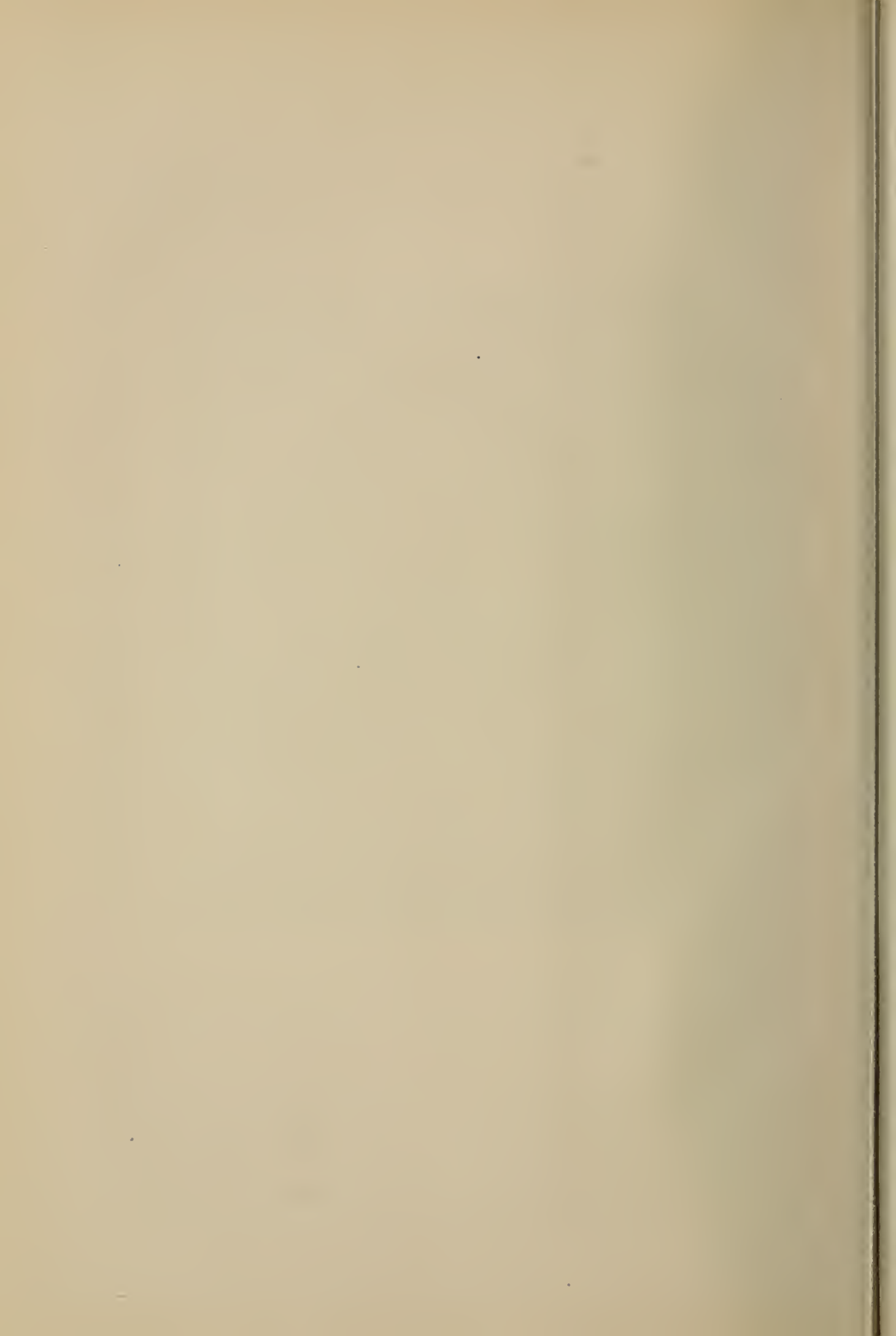
* Bach alludes to the great number of foreigners engaged at the Electoral Chapel, whose rich pay contrasted painfully with the scanty pittance of the Leipzig musicians.



CARL PHILIPP EMANUEL BACH,

Kapellmeister and Director of Music at Hamburg.

Born at Weimar, March 14, 1714; died at Hamburg, September
or December 14, 1788.



expected of him. His studies embraced the harpsichord, organ, theory, and composition. In the violin he was the pupil of J. G. Graun, concert-master at Merzeburg, and brother to Karl Heinrich Graun, with whom we have already dealt. After he had passed through St. Thomas's School and the University at Leipzig, he was appointed organist to the Church of St. Sophia, at Dresden, 1733. This post he retained for fourteen years, when he resigned it to take up the dual appointment of musical director and organist at St. Mary's Church, Halle. He retained this appointment for twenty years, when, on account of the disreputable life he led, he was dismissed. Disgraced, he wandered first to Brunswick, then to Göttingen, and in 1744 to Berlin, where he died (1784), leaving a hapless widow. Notwithstanding his drunken and disorderly life, his inborn talent could not be suppressed, and he left behind him works which will ever redound to his praise. As a theorist, organist, and writer of fugues, he is to be numbered among the best of his time. He wrote largely, but only a small proportion of his compositions are printed, although his manuscripts are still in existence, a goodly number being found in the Berlin Library. Of his compositions we would mention the sacred cantatas, some of which are good, while others are indifferent; sonatas for the harpsichord; the masterly *galant* polonaises, also for that instrument, as well as a concerto for a two-manual organ. This concerto was much praised by old Bach, who made a copy of it with his own hands, and Friedemann, conscious of the honour, inscribed his manuscript, "Manu mei patrio descriptum." A cantata composed for a commemoration festival of the birth of Frederick the Great should also be mentioned.

The career of Philipp Emanuel was a bright beam in the existence of his father. Philipp was born at Weimar in 1714, and received his early musical training with his brother, though destined by his father for the law. After he had completed his studies at Leipzig University he went to settle as a lawyer at Frankfurt-on-the-Oder, but had been there but a short time when the dominant feeling of his heart made itself felt, and he cast aside jurisprudence for music. The first appointment he seems to have held was that of court musician and pianist at Berlin in 1740, where he stayed for twenty-seven years. On quitting Berlin for Hamburg he received the honorary title of "Chapel-master to the King of Prussia." At Hamburg he succeeded Telemann as church musical director, receiving

emolument sufficient to provide comfortably for his wants, living peaceably and orderly until 1788, when he died at the good age of seventy-four. The biography of Philipp Emanuel is to be found in Dr. Burney's "Present State of Music in Germany, the Netherlands, and United Provinces, or a Journal of a Tour through those Countries," &c. (2 vols. 8vo; London, 1773). As a composer Philipp was very prolific. A great number of sacred works—some two hundred solo pieces, including sonatas and rondos for the clavier, which undoubtedly paved the way for the great classical sonatist, Beethoven—are all impressed with the hand of a master. His harpsichord concertos, numbering about fifty, are in themselves a monument to his greatness. He also left an excellent treatise, entitled "An Essay on the True Manner of Playing the Clavier." His merits as a sonatist are set forth in an affectionate tribute by modest Haydn, "What I know I owe to Philipp Emanuel Bach," an imperishable monument to the genius of Bach's second son. Of his vocal works we would mention his twenty settings of the "Passion" of our Lord; a "Sanctus" for two choirs with accompaniment for oboes, trumpets, and kettle-drums; a cantata, "The Resurrection and Ascension of Jesus Christ;" and an oratorio, "The Children of Israel in the Desert."

The epoch of the work of the two eldest sons of Bach, of whom we have just treated, dates from the middle to the second half of the eighteenth century. This was the time when musical *Zopf* was in full bloom, and it is interesting and important to note that, though twenty-five years and more subsequent in their work to their father, they were impregnated to a much greater extent with the lamentable *Zopf* than he. This is an illustration of the strongly-marked barrier between genius and talent. Another instance is that of the brothers Haydn: Joseph, the genius and pure classical tone-poet, and Michael, the man of talent and representative of degenerate *Zopf*.

Two sons by Bach's second marriage also achieved celebrity as musicians. First, the eldest boy, Christopher Friedrich, born at Leipzig in 1732, known as the "Dückerburger" Bach, through holding the office of chapel-master to the Prince of Schaumburg-Lippe, Bückeburg being the capital of the principality. Inheriting the moral attributes of his great father, he was considerably inferior as a composer to his two half-brothers. The second son, Johann Christian, born at Leipzig, 1735, was better endowed as a musician than Christopher. He was chapel-master at Milan;

and married Signora Grassi, a singer. As Madame Grassi Bach received an engagement to sing at the Italian Opera House, London, Christian came with his wife to England, and thus he became known as the "English" Bach. His gift did not lie in the same solid direction as his father's, but followed the shallow spirit of the time. He further lacked the noble qualities of mind and heart which distinguished his great father, leading a gay life, giving way to drink, and indulging largely in



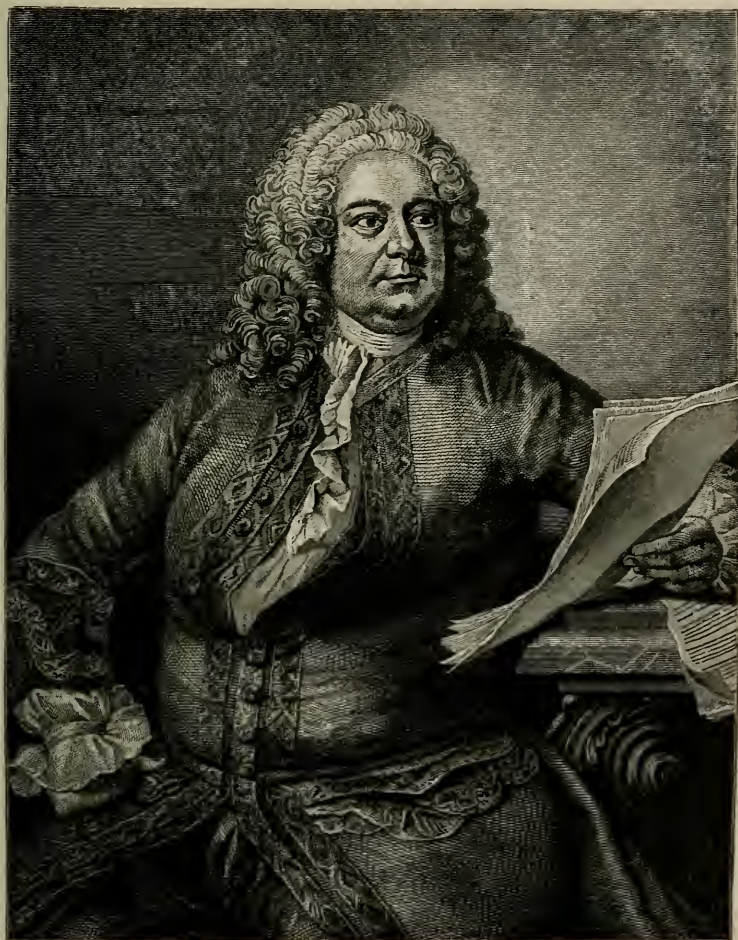
Fig. 238.—Bach's House in Leipzig.

gambling. His first lessons in music were given him by Philipp Emanuel, from whose tuition he ran away, probably because of his rakish tendencies. Knowing his life, it is surprising that he should have composed so much. First, there are Italian operas written in the *Zopf* style, and many sacred works conceived in the mood of the Bach school. He divides with Gluck the merit of abolishing the hitherto frequent repeats of the grand opera aria. But this is the only point in which he is in accord with the fine and high artistic tendencies of the noble-minded German. Besides the sons of Bach who were distinguished pupils of their father, the list also includes Gottfried August Homilius (1712—1785), an organist

of repute and a Church writer; and Johann Ludwig Krebs (1713—1780), the master's favourite pupil, and court organist at Altenburg.

The home of Bach in Leipzig, of which we give a drawing, was situated on the left wing of St. Thomas's School. It is now, we are sorry to state, threatened with demolition. It was our pleasure to receive there instruction from Moritz Hauptmann, who filled the office of cantor at the school after Bach, and we remember with what trembling emotions we regarded all that was connected with the great man. The large portrait of Bach in one of the rooms was particularly interesting. Every stone in the neighbourhood of the school is eloquent with reminiscences of the cantor, and it is with feelings of heart-sadness that we are forced to contemplate the destruction of such loved associations.

In taking leave of Bach we shall endeavour to summarise his artistic achievements which place him in so pre-eminent a position among the whole world of tone-poets. Bach developed the Evangelical chorale-motet from the old French chanson, which had been contrapuntally treated by successive generations of masters, culminating in the motets of Senfel so highly appreciated by Luther. These latter were favourites also with him. Bach raised the motet into a form as pure as perfect—one that had never been reached by any of his predecessors, the nearest approach, perhaps, being an occasional effort by one of his uncles. The canon of the old Netherlanders, already in his day called "Fugue," and the allied ricercata of the great Venetian and Roman organists of the sixteenth and seventeenth centuries, together with related suggestions from Swelinek's school, were all fused into the unsurpassable Sebastian Bach fugue. In him, too, was the culmination of five centuries of devoted labour by Flemish and Italian masters in "Mass" writing for the Catholic Church. His gigantic masterpiece, compared to all earlier works of the same description, is as the colossal majesty of Cologne Cathedral compared to all other lesser Gothic sacred edifices. In his Passion-music of "St. Matthew" was consummated the idealism of the French Mysteries and the German Passion-plays. In short, it was Bach who, by infusing his sacred compositions with the same religious earnestness that animated his personal life, and by the complete emancipation which he gave to instrumental music, laid that foundation on which this generation of musicians moves and strives towards a future whose goal lies beyond human vision.



GEORGE FREDERICK HANDEL.

Born 23rd February, 1685, at Halle; died 14th April, 1759, in London.

(From a Picture by Hudson. Engraved by W. Bromley in the year 1789.)



CHAPTER XXVII.

GEORGE FREDERICK HÄNDEL.

It might be asked, why treat Händel second among the heroes of the genius epoch of German tonal art, when he was born a month earlier than Bach? For the order we have adopted there are many reasons. First, Händel does not represent the finality of ten generations of art-work like Bach. Nor does he unite in himself in so direct a manner as Bach conflicting art-elements, and from them create imperishable forms, although his artistic individuality is certainly in the most intimate manner woven with the past. Nor, indeed, does his art-historical importance lie in the same direction as Bach's. His manner of working and the forms employed are more modern than those of his great contemporary. He presented his art with a new form—the epic—the Middle Ages having busied themselves chiefly with the development of the larger lyrical forms developed from Church music. True, the musical epos had been essayed prior to Händel, but he alone is the poet entitled to the glory of having ennobled it and elevated it into a model of what is classical in music.

Although these considerations are sufficient justification for giving priority to Bach, there are other and more weighty reasons to be urged. Bach and Händel were not only contemporaries, but also the two most gifted masters which the Protestant tonal art had produced since Luther. They are, as it were, the Castor and Pollux of Evangelical Church music, and yet they are often as far apart in their mental workings as the antipodes. The personality of a great man is better perceived and can more justly be estimated when placed in juxtaposition with that of another great individuality, even though belonging to different epochs and nationalities. But when both are of the same country and period, the comparison is all the more equitable and valuable. Thus the characteristic features of Goethe and Schiller stand out in the clearest light; and in the same manner Plato helps to a completer appreciation of Aristotle, Raphael of Michael Angelo, and Bach of Händel. Contemporaries and countrymen, governed by the same social influences, we are better able to estimate the points of coincidence and divergence.

Bach and Händel held the same sturdy Lutheranism, and by birth they

were both Thuringians. Their contemporaneous labours extended over the long period of sixty-five years, and it is interesting and worthy of note that they were born within twenty-seven days of each other (Händel, 23rd of February, 1685; Bach, 21st of March of the same year). They belonged to that small but earnest body of mental workers in Germany who, after their country had been devastated by the horrors of the Thirty Years' War, incited their countrymen to renewed intellectual striving, urging them to take their place among the cultured peoples of Europe. All mental progress had suddenly ceased in Germany with the beginning of the Thirty Years' War, Albrecht Dürer, Peter Bischer, and Keppler closing the list; Leibnitz, Andreas Schlüter, Sebastian Bach, and Händel being the heroes who re-awakened the fatherland to intellectual perseverance. And Bach and Händel are still the unsurpassed masters of polyphony in Germany, and, as far as Bach is concerned, unsurpassed in the whole world. The two masters are allied in the reputation of having been the most celebrated organists of the eighteenth century, and, further, in having, with the unerring instinct of true genius, sought for mental nourishment in directions other than that afforded by the study of degenerated musical *Zopf*. Their Protestant enthusiasm led the one, Händel, to fix his abode in England, the land of freedom, where the national love for liberty harmonised with his own feelings, so that he warmly entered into the life of the people and made the country his own; and led Bach to attach himself heartily to Frederick the Great, in whom he saw the national hero and powerful protector of the national faith. The last link between our two masters is a sad one: both, in their old age, became blind.

Just as the two great masters were related in the events and circumstances enumerated above, so were they opposed in other phases, and those of importance—in the tendencies of their characters and course of life. Bach's world was the contemplative. He was ever diving into the depths of his soul and searching there the unknown. Händel's glance was directed towards the external. His impressions, after assimilation, were reproduced in his art, and governed by strong individuality. These contrasting features are strikingly apparent in the portraits of the two men. Look at Bach's deep-set eye and see the man constantly ruminating and pondering over the thoughts of his heart, to be reproduced in reflective and meditative work. Now look at the fearless, open, prominent eye of Händel. The man is full

of self-reliance and ready dealing with the world. The brilliant eye is indicative of a quick appropriation of facts and of a capacity to handle them. Bach led the quiet and retired life of a simple German cantor, whilst Händel travelled from country to country. First he is in Italy and then in Germany, now in England and then in Ireland, everywhere associating himself with musical movements, and ever ready to combat an opponent. The reproofs of petty officialism quietly endured by the modest Bach, who, though conscious of a superiority which occasionally incited him to outbursts of self-assertiveness, on the whole suppressed himself, would never for one moment have been tolerated by the self-reliant and passionate Händel. He would, with an imperative wave of the hand, have dismissed his own masters. Bach seldom persisted in defending his rights, whereas Händel was energetic, imperious, and decisive. Again, Bach was content with the acknowledgment of such of his contemporaries as sought him; he was indifferent to the applause of the crowd; but to Händel it was ever an urgent necessity, his breath of life. Another feature of contrast is, that Händel devoted himself to the development of the musical epic, Bach to that of the lyric. These two style-forms are directly opposed in art. They are as the Iliad to the Psalms; they are the necessity and completion of each other as man and wife, perception and sensation, action and contemplation. But Händel's realism and Bach's idealism were of a sufficiently objective nature to grasp something more than a narrow-minded vision of the world, and by the force of their genius they were able to get outside of themselves; hence Händel is occasionally almost as solemnly sacred as Bach, and the modest old cantor is a vigorous, bold, and honest depicter of dramatic life. But such departures from their own mental bent are the exceptions.

The average mood of Händel is heroic. But he is also the singer of love, for where there is Mars, there is also Venus. Bach's predominating feature is deep religious fervour. His heart pours itself out, in deep tones of sorrow or exulting joy, to his Saviour. Händel is popular. Bach is not and cannot be so; he is the adored of a select thinking public. Händel's works are fitted for performance on great feast days and state occasions. They appeal alike to youth and age, and as they are chiefly written for large bodies of singers, so are they calculated to address themselves best to large audiences. On the other hand, the performance of many of Bach's works seems to invite the secrecy of the study, and we might apostrophise

unknown Bach adorers in the language of Christ: "But when thou prayest, enter into thy closet." Bach discloses himself in his supreme greatness and intense earnestness only to those who enter with their whole heart upon the study of the eternal truths of art. He demands from the inquirer earnestness of purpose, love of art, and simplicity of faith. Again, Händel's popularity is not confined to England, but is almost as great in Germany. Such choruses as "Drinking is the warrior's joy," from *Alexander's Feast*, and "But as for His people," from *Israel in Egypt*, have lost none of the popularity they enjoyed fifty years ago, but, indeed, have largely increased it. In Italy, too, the grand choruses of Händel are making way with the people. But Bach cannot lay claim to any such universal favour. His music does not so readily appeal to the multitude as the evergreen "See, the conquering hero comes." Less intelligence is required to grasp and take part in compositions of this class than in the sublimely devotional works of the great Bach. Bach's muse must be sought and wooed before its many and refined beauties are discovered. The composing intention of Bach was never music-making. To him music was the medium for the expression of deep, sincere religious convictions, and the student must approach the altar with love and reverence.

Händel is effective as a vocal writer, and in this respect might well serve as a model for many modern composers. He seems often willing to sacrifice an ambitious polyphonic combination to intelligibility of part-writing. His music is always thoroughly singable. This is why consonance predominates with him. Now Bach is often unvocal, both for soli and chorus. It would seem as though he often deliberately sacrifices euphony and transparency in order to be untrammelled in the exposition of his serious imaginings. This explains his general predilection for dissonance, crossing of parts, and suspensions, leading naturally to a more complicated style of part-writing. Händel holds up the mirror to the external; Bach reflects the internal. Händel is somewhat lax and easy-going in his treatment of art-forms; Bach is always strict and pointed. In worldly matters Händel was practical, and showed shrewd business qualities; but can the same be said of the modest Bach? Händel was ambitious; Bach never coveted popular successes. Händel treated the aristocracy as his equals, nor was he intimidated by royalty; Bach laboured in humble contentment with his obscure position. Händel died in affluence, Bach in indigence.

We now turn from contrasting the two great masters to the history of Händel's life.

George Frederick Händel was born at Halle, on the Saale, 23rd of February, 1685. He was the son of George Händel, confidential *valet-de-chambre* to the Duke of Saxe-Weissenfels. George Händel married twice, and by his first wife had six children. At the age of sixty-two, being a widower, he married Anna Taust, daughter of the pastor of Giebichstein. Our George Frederick was the second son of this marriage. Goethe says of himself :

" From father I inherit
Of life, the serious meaning,
Whilst mother's is the merit
Of happy tell-tale leaning."

And these lines might aptly be applied to our second tone-poet of the genius epoch. His ambitious father, who had raised himself from the humble position of barber to that of confidential servant, desired that the boy should be brought up to the law, and for that reason was concerned to observe his early propensity to music and directed that all musical practice should be interdicted. But the boy's inborn musical gift could not be suppressed, and at the very early age of six he contrived to get a small clavichord hidden in the attic, on which he practised at night. At the age of seven an incident occurred which settled the boy's career. His father was about to pay a visit to Weissenfels, and George Frederick was to be left at home. The father started without the boy, and had proceeded some distance on the road when he discovered the child running after the vehicle. He stopped, and not caring to send him back, took the child with him. At the court of Weissenfels the boy found opportunities to make his talent known, and so it came about that his cause was pleaded by the duke, and the father abandoned his original intention. Upon his return to Halle he was placed under Zachau, organist of the cathedral, who instructed him in the organ, harpsichord, and composition. Not content with these three branches of his beloved art, the ambitious boy taught himself the violin and oboe, and greedily devoured every piece of music he could obtain. He made such rapid progress that by the age of ten he had composed six sonatas for two oboes and bass. When later in life he saw these boyish effusions,

he remarked, "Ah, then I composed as one possessed; the oboe was my favourite instrument."

In 1696 George Frederick, then eleven years old, left Halle with his father for Berlin. They were attracted, no doubt, to the Prussian capital because rumour had been busy as to the unusual musical accomplishments of the Princess Sophia Charlotte, pupil of the Hanoverian chapel-master Steffani, and friend of the great philosopher Leibnitz. This was the princess to whom we have referred as conducting operatic performances and concerts at the court, occasionally accompanying the performances herself. The accompanist to the court, Attilio Ariosti, an Italian, was the first to hear the precocious Händel, and, after a remarkable display by the lad, became his warm friend. There was at the court Buononcini, later a rival of Händel in England, who treated the gifted boy with disdainful contempt. But in the unpleasant passages that ensued consequent on the exhibition of such petty jealousy, Master Händel bore himself so well as to secure the favour of the Elector Frederick III., who proposed to send the boy-genius to Italy under his own patronage. The offer, however, was declined. Old Händel still seems to have had a hope that his son would embrace the law; and it is honourable to George Frederick that in 1702, at the age of seventeen, five years after the death of his father, he entered the University of Halle as a law-student. This was an entirely voluntary act on his part, neither desired by his mother nor by his master Zachau, and merits commendation for the filial affection it evidenced. But Händel was a musician in his heart, and found the law not to his taste; and so, after a year's trial, he finally relinquished it in favour of his beloved music. Even during this year of university life he assiduously applied himself to his musical studies, and accepted the post of organist to the cathedral of his native city, for which, though young, his abilities eminently qualified him. His academical training was not thrown away. It helped him in the choice of subjects for his operas later on. His intimate friend Mattheson, the musical savant, says of him: "Besides his extraordinary musical gift, he has the advantage of a classical education."

The year he left the university also saw him quit Halle for Hamburg, whither he was attracted by the stir the operas of Keiser had made. Hamburg was famed, too, for its organists; and, moreover, it had acquired a reputation for literary and theatrical patronage by the wealthy burghers,

which strongly induced the ambitious aspirant to fix his abode there. Amongst the many friends he made in his new home, the most intimate was John Mattheson (1681—1764). Although but twenty-two years of age when Händel first made his acquaintance, the versatility of Mattheson was remarkable. He was composer, conductor, an accomplished harpsichord and organ player, and tenor singer at the opera. To these endowments were added critical and literary abilities of a high order. Selected as tutor to the son of the English ambassador, his natural gifts soon secured for him the appointment of secretary to the British Legation. His official duties did not, however, interfere with his activity as a concert-giver, an executant, composer, and musical critic. Later in life he was appointed canon and musical director of Hamburg Cathedral. While holding this latter office he wrote several oratorios, increasing an already extensive library of his own works, which included essays on scientific subjects and several theoretical and didactical musical treatises, up to the large total of eighty-eight. It was an easy task for the well-connected youthful Mattheson to procure for his still younger friend pupils and a place among the second violinists of the opera-house. On the 17th of August, 1704, they left Hamburg together for Lübeck to compete for the post of organist in that city, rendered vacant by the death of the celebrated Buxtehude. On their arrival at Lübeck they learned the conditions: the successful competitor was to marry the daughter of Buxtehude, a lady not in the prime of life. The young friends, not liking the bargain, returned to Hamburg without contesting. Here Händel occasionally occupied the conductor's desk, relieving Mattheson. On one of these occasions an incident happened which nearly resulted in the severance of friendship of the young men, and all but proved fatal to Händel. Mattheson had composed an opera, *Cleopatra*. On the 5th of December, 1704, it was played in public, the composer impersonating the tenor (Antonio), and Händel directing the orchestra. After the death of Antonio, the vain Mattheson entered the orchestra with the intention of conducting the last act. This Händel resisted. Mattheson was incensed, and a meeting was arranged after the performance. The young men met. Words ran high, and rapiers (then worn by gallants) were drawn. The duel began in hot earnest. After a few passes, Mattheson succeeded in lungeing at the breast of his opponent; but, providentially, the point of the weapon was received on a large metal

button on Händel's coat, and the rapier snapped to pieces. The failure of this almost mortal thrust was seized upon by the friends as a reason for terminating the fight. The combatants acquiesced, and a reconciliation was effected. The next year (1705) saw the first of Händel's operas, *Almira*, which was quickly followed by *Nero*, *Florindo*, and *Daphne*. The success of *Almira* was immediate, but brought with it for the unfortunate young composer the jealousy of the hitherto successful Keiser. These four operas and the Passion-music of "St. John," written at Hamburg, were composed in the well-worn style of the Hamburg Church music and the threadbare vocal and dramatic manner of the popular but superficial Keiser.

The mother of Händel remained at Halle when her son went to seek his fortune at Hamburg. In 1706 she sent him a letter containing a draft for money. But George Frederick was of thrifty habits, and was enabled to return his mother's thoughtful and loving gift, together with a present for herself; and, owing to his economical mode of living, was shortly after, in the January of 1707, able to pay an ardently longed-for visit to Italy, with the goodly sum of 200 ducats in his pocket.

He first went to Florence, and stayed there three months. In April he left Florence for Rome, where he remained till July, returning for six months to Florence. He next visited Venice, spending there the first three months of 1708, when he paid a second visit to Rome, quitting the city of seven hills in July for Naples, where he resided until the autumn of 1709. It is supposed that he paid a third visit to Rome towards the end of that year. We know he was present at the carnival of Venice in 1710, when he left Italy to return to his fatherland.

The three years spent in Italy were among the happiest of his life. Young, without anxieties, gifted in composition, skilled as a harpsichord and organ player, handsome and prepossessing, robust in health—Italy, the land of beautiful scenery and art-treasure, lay before him. Everywhere triumphant, caressed by art-patrons, and an ever-welcome guest at the houses of the nobility, his cup of happiness was full. By nature of an art-loving disposition, and this increased by academical training, pictures and statues possessed for him an irresistible attraction; and this spirit animated him throughout his life. During his stay in England, at a time when he had amassed considerable riches, he was to be seen at all sales of pictures and art-treasures. In this way he became the possessor of many celebrated

works of art. His love for the plastic art is reflected in his great epic tone-poems. His intimate connection with the "Arcadia" Academy of Rome, founded in 1690, which boasted of having had among its members four popes, two kings, many princes, and all the principal artists and savants, shows that his love of art was not confined to one particular branch. In Rome he is said to have conceived a tender passion for a beautiful lady, a native of the city. He seems, however, to have subdued his feelings, and remained insensible to all feminine blandishments.

During his sojourn in Italy his style of composition underwent a complete metamorphosis. Not only did he rid himself of much of the dryness, stiffness, and artificiality acquired in the North German school of contrapuntists and organists, but he learned to know and appreciate the beauty of line and form in nature and art, the charm and value of spontaneous, flowing melody, of natural musical expression, and, perhaps most important of all, the Italian secret of effectively writing for the voice. Whilst in Rome he composed a "Laudate," a "Dixit Dominus" in Latin taken from Psalm cx., and (in 1708) the oratorio *La Resurrezione* in Italian. Here he also wrote *Il Trionfo del Tempo e del Disinganno*, a cantata in the style of an oratorio. This was partially re-cast in 1737, and again amended in 1757, when it appeared in English as the oratorio *The Triumph of Time and Truth*. In Rome efforts were made to induce him to embrace the Catholic faith, but his Lutheranism was of a robust type, and withstood all proselytising attempts. In Florence he composed the opera *Rodrigo*. It was a success, and brought its composer, besides monetary reward, the affection of many friends, and among them that of the *prima donna* Vittoria Tesi.

According to some authorities, Händel is stated to have made the acquaintance of Alessandro Scarlatti and Lotti in Venice, and to have there written his opera *Agrippina*. However this may be, it is certain that he knew the two Scarlattis on his second visit to Rome, as he sometimes contested with the younger Scarlatti (Domenico) on the harpsichord and organ. Both the Scarlattis were warm in their attachment for their great brother musician, and, when he left Rome, accompanied him part of the way on his journey to Naples. Here he produced the pastoral play *Acis, Galatea e Polifemo*, written in the form of a cantata. The *Acis and Galatea*, composed at a subsequent period in England, is almost an

entirely new treatment. In Venice he made the acquaintance of Baron Kilmansegge, and of Chapel-master Steffani, by whom he was induced to go to Hanover. On his way thither he passed through Halle, where he learned from his mother that one sister, nineteen years of age, was dead, and another had become the wife of Herr Michaelsen, Doctor of Law. Arrived at Hanover, the Elector (afterwards George I. of England) appointed him chapel-master, according him permission to visit England prior to entering upon his new duties.

Inasmuch as Händel's visit to England formed the turning-point of his artistic career, and as he took such a prominent part in the musical life of that country, it will be well to briefly glance at the state of English music prior to 1710, the year the great German first touched British soil. We do not purpose returning to Walter Odington and the thirteenth-century unknown composer of the six-part canon "*Sumer is icumen*," whose polyphonic combinations surprise us in their daring for that early period. Omitting, then, these two writers, we find that the English contrapuntists of the thirteenth, fourteenth, and fifteenth centuries (amongst whom Dunstable stands out in the boldest relief), when compared with contemporary contrapuntal schools of Europe (particularly the ruling French and Gallo-Belgic), are so closely allied in grammar, method, and general tendency that they can scarcely claim to constitute a special English school. The same may be said of the English writers of the first half of the sixteenth century—Henry Abyngton, Gilbert Banister, William Crane, Robert Fayrfax, John Taverner, and John Digon—who do not either sufficiently distinguish themselves from their foreign contemporaries, or do not possess the requisite weight and prominence to entitle them to be regarded as the founders of an English school. It is not to be lightly passed by that, as far back as the ninth century, and the days of Alfred the Great, whose harp-playing is of historic importance, a chair of music was founded by that king at the Oxford University, whose first occupant was Joannes Monachus. A second English monarch, Henry VIII., is also not without fame as a musician. He is accredited with the composition of "*Quam pulehra es*" and "*Te lucis ante terminum*" by Dr. Burney (see his "*History of Music*"), and Kiesewetter in his "*Music of the Western Nations*." Both pieces evidence a certain facility of Bluff King Hal in part-writing.* Coming to the reign of

* Our author here passes over the two kinds of music in which England specially excelled

Elizabeth, we find the ballad and folk-song popular; for, although the Elizabethan era is musically celebrated by the names of such composers and members of the Royal Chapel as Dr. John Bull, William Byrd, and Nathaniel Giles, yet Shakespeare, the peerless poet, who loved and felt music, singled out for special encomium John Dowland (1562—1625), luteist and madrigalist. Glee choirs are particularly indebted to Master Dowland for many tuneful, convivial, and amatory part-songs. It is recorded that the great poet found especial delight in Dowland's lute-playing, and relished with enthusiasm the singing of old English folk-songs, to which, indeed, he often refers in his dramas. It is not until we come to the gifted Henry Purcell (1658—1695) that we meet with any representative of an English school properly so called. Purcell was admirably termed "Orpheus" by his countrymen. Although in much of his operatic and Church writing the presence of a foreign element (especially Italian) is clearly traceable, yet there is sufficient individuality and power to entitle him to the proud distinction of being the first representative of an English school. Had his style found imitators, particularly his dramatic works, such as *Dido and Æneas* and *King Arthur*, both of which were replete with musical material, a national English opera might have resulted. As it was, the music-dramas of Purcell exercised a considerable influence over Händel; and the German master was further indebted to his English predecessor for guidance in Church composition. Thus, the "Utrecht Te Deum" of Händel bears a close resemblance to a "Te Deum" of Purcell.*

Late in the autumn of 1710 Händel arrived in London, travelling *via* Düsseldorf and Holland. No sooner in England than he immediately set to work and wrote the opera *Rinaldo*, with an Italian libretto, performed at the Haymarket Theatre on the 24th of February, 1711. The whole work was written in the incredibly short time of fourteen days. The librettist was so worried by the energetic musician that he set forth his grievance in a

in the days of Queen Elizabeth—viz., Church music and Madrigals. We have, however, already given a sufficient account of the music of England at this period in a former chapter.—F. A. G. O.

* Shortly after Purcell's death, and just prior to Händel's appearance in England, Dr. William Croft, organist of Westminster Abbey and master of the choristers, and composer to the Chapel Royal, appears as the next important English writer. Dr. Croft will ever be remembered in Church music by a "Te Deum" and "Musica Sacra, or Select Anthems in Score for 2—8 Voices," published in 1724.

plaintive preface to his work, wherein he says: "Mr. Händel, the Orpheus of the present age, barely allowed me time to compose my verses." The season ended on the 2nd of July, 1711, when Händel returned to Germany. When in Hanover he wrote a number of chamber duets and songs. After about nine months' stay in his fatherland, he obtained permission from the Elector George to re-visit England, arriving in London in January, 1712. In the same year he wrote for the Italian opera *Il Pastor Fido* and *Theseus*, and a birthday ode for Queen Anne, performed on the 6th of February, 1713. Becoming popular at court, he was further commissioned by the queen to compose a "Te Deum" (the Utrecht) and a "Jubilate." Both works were performed by royal command on the 7th of July, 1713, at St. Paul's Cathedral, Parliament attending in state. By these works Händel secured an annuity of £200, which, together with his emolument of 1,500 dollars (£225) as chapel-master at Hanover, was for that period a handsome income. Unfortunately for the composer, his royal patroness died in the following year (12th of August, 1714), and was succeeded by his Hanoverian master as George I. The outlook for Händel was not at that moment favourable, for he had wholly forfeited the goodwill of the Elector—first, by having greatly exceeded the period of his sanctioned absence from Hanover; and secondly, by writing the "Utrecht Te Deum." The reason for the latter, however, was of easy explanation. The English Cabinet at that time was led and dominated by a Jacobinical spirit, and therefore, in their hearts, were Roman Catholic. Thus they sacrificed their Protestant allies at Utrecht, and deceived the expectations of Hanover. Under such circumstances the Elector could not be otherwise than angry that his chapel-master should have composed a "Te Deum" for the celebration of so corrupt a peace, and that he should have remained at the court of a queen who towards the end of her life leaned towards the Pretender, and who did not exert herself to counteract the machinations of a strong party in London which sought to exclude the House of Hanover from the English throne.

But although Händel had incurred the displeasure of his late electoral patron and present king, his English aristocratic friends remained true to him. Foremost among these was the Earl of Burlington, an art-amateur of repute, who generously offered Händel protection and a home at his country residence. This the master eagerly accepted, and at once wrote for

his patron the little opera *Scylla*. This was prior to the entry of George into England for his coronation. *Scylla* was followed in 1715 by *Amadis*. Both works met with a flattering reception, and their success was the principal topic at court. But, alas! they did not procure for the composer the absolution he desired. His friends, Lord Burlington and Baron Kilmansegge, now undertook to reconcile the king to his late truant chapel-master, and happily their good offices were successful. It was the summer of 1715, and Baron Kilmansegge arranged a royal water-party on the Thames, for which Händel was directed to compose special music. The result was the well-known "Water Music," which so enchanted the king that he at once restored Händel to royal favour.* Having now re-entered the royal service, he accompanied the court to Germany. Whilst in the fatherland in 1716 he composed a "Passion," the words arranged by Brockes. The end of the same year we find him in England. In 1717 he accepted the post of musical director to the Duke of Chandos, at whose magnificent seat called Canons he resided until 1720. Here he composed his celebrated twelve anthems, the form of which was an enlarged motet with words from the Psalms, and written for soli and chorus, with instrumental accompaniments. In many respects these may be considered precursors of the oratorios. His first oratorio proper, *Esther* (1720), he wrote also at Canons, and in the course of the same year composed for his patron the pastoral play *Acis and Galatea*, the form of which was much the same as that of the oratorio.

About this time an effort was made by the nobility of England to establish Italian opera in the Haymarket. Händel was appointed director, and was authorised to engage performers. With this object he went to Dresden, where he made arrangements with the famous Senesino. On returning to England he wrote for the new venture the opera *Radamisto*, performed later in Hamburg under the title of *Zenobia*, followed during 1721—1728 by *Muzio Scavola*, *Floridante*, *Ottone*, *Flavio*, *Giulio Cesare*, *Tamerlane*, *Rodelinda*, *Scipione*, *Alessandro*, *Admetto*, *Riccardo primo*, *Siroe*, and *Tolomeo*—all of which were written for his company. In the year 1727 he wrote the celebrated Coronation anthems.

The relations between Händel and his subordinates were not of the most

* According to Chrysander, the date of the "Water Music" is 1717 and not 1715 (see Chrysander, vol. i., p. 425, and vol. iii., p. 146).

friendly. He was emphatic, exacting, and determined, and in consequence of his innumerable dissensions with Italian artists who did not come up to the high level of his requirements, the opera company, of which he was the musical head, dissolved. Perhaps it would be more correct to include the strong anti-foreign feeling then existing among the English people as contributing to the collapse of the opera. Everything not English was attacked, and since the Italian opera found its patrons among the German courtiers that surrounded the Hanoverian George I., that also fell under the popular outburst. The intrigues of the *castrati* also conduced in no small degree to the failure of the opera, Senesino being one of the chief intriguers. The downfall was hurried on, too, by unseemly open brawls between the *prime donne* Cuzzoni (called by her friends the "Golden Lyre") and Faustina. These singers divided the public into two inimical factions. The critic Colley Cibber, contemporary of Händel, writing on the state of public feeling at the time, says: "These costly canary birds contaminate the whole body of our music-loving public with their virulent bickerings. Ladies refuse to receive visits from friends who belong to the opposite musical party. Cæsar and Pompey did not excite the Romans to more violent partisanship than these contentious women." On the 1st of June, 1728, the year following the disgraceful public squabble on the stage between Cuzzoni and Faustina, the Haymarket opera-house finally closed. But Händel the courageous was not made of that stuff which easily succumbs to defeat. Undaunted, he determined, in conjunction with Heidegger, to open a new opera-house, resolving to surround himself with a set of new artists. He therefore undertook a second journey to Italy, accompanied by his old friend Steffani. He left England in the autumn of 1728, and visited Venice, Rome, and Milan. On his homeward journey he passed through Halle in June, 1729, when he saw his mother for the last time. During his short stay in Halle he was very near meeting his great contemporary Sebastian Bach, who had expressed an ardent desire to know his much-admired art-brother. Had they met, what might have been the consequences? The company Händel had engaged came to London in September, 1729. For them he wrote *Lothario* (1729), *Partenope* (1730), *Poro* (1731), *Ezio* (1731—1732), *Sosarme* (1732), and *Orlando* (1732). The venture was not a success. Still, he bravely strove to keep the opera afloat, but after four years of precarious existence the new house was reluctantly closed.

Händel now for a time concentrated his whole attention on the oratorio, and during 1731—1734 the first public performances of *Acis and Galatea* and *Esther* (1732), *Deborah* and *Athalia* (1733), *Parnasso in Festa*, whole parts of which were transferred from *Athalia* (1734), were given in London and Oxford. Fétis asserts, on the authority of the English critic Mainwaring, that after the failure of his second venture, Händel opened a third opera-house at his own risk and expense. But however that may have been, the master was not afraid to put himself at the head of an establishment, though the great odds of a rival house supported by a section of the British aristocracy, offended with the brusque, capricious German, opposed him. Their avowed purpose was his ruin. As we know, the master had incurred the bitter enmity of some of his old Italian company, and these were the singers employed by the promoters of the rival opera. Thus London found itself with two performing Italian companies. Before opening his new house, Händel paid a third hasty visit to Italy (1733), to engage fresh artists. Successful, he returned and wrote for this his third operatic venture, *Ariadne*, re-casting in 1734 *Pastor Fido*, and evolving *Terpsichore* from various earlier works, adding the new operas *Orestes*, *Ariodante*, and *Alcina* (1735). His last operatic works were *Furamondo* (1737), *Serse* (1737—1738), *Jupiter in Argos* (1739), *Imeneo* (1738—1740), and *Deidamia*.

The chief musical attraction of the rival faction was the deservedly celebrated Farinelli, and owing to the political anti-German feeling they were able to secure the favour of a very large part of the nobility and the general public. The Parliamentary Opposition was strongly hostile to Händel. He, the conductor and principal director, was a German. That they hated, and they were further incensed at the king spending such large sums in support of the German artist. An unhappy circumstance occurred at this juncture which aroused the Opposition to indignant outbursts. On the 14th of March, 1733, Walpole introduced into the House of Commons a new scheme of taxation. This was just three days prior to the production of a new oratorio by Händel called *Deborah*. The proposed imposts were violently opposed, and the scheme denounced as an open attempt "at robbing the people." As may be expected, the public were thrown into a great state of excitement. They looked around and saw the announcement of *Deborah*. This was enough; and public indignation vented itself

in an angry outcry against the appropriation of public funds for the support of a German's music, the bill being characterised in the coffee-houses and elsewhere as "a musical tax." The opposition was strengthened by the support of the Prince of Wales, who was not then on friendly terms with his royal parents. The attacks of the enemy were therefore directed against Händel both as a dramatic and as a sacred writer. The persistency and power of his assailants eventually culminated in the long desired catastrophe. Händel, after twenty years of active labour in the field of opera, was driven to quit this branch of the art for ever. The virulence of the animosity displayed unbinged his mind; and shattered in health and ruined in finances, he left London in 1737 for Aix-la-Chapelle. A careful course of baths, seconded by his native air, helped to restore his wasted health. And now we have approached the great turning-point in the master's artistic career—the cultivation of the opera was relinquished for oratorio. In addition to the oratorios already enumerated, there appeared *Alexander's Feast* (1736), *Israel in Egypt* (1738), *Saul* (1738), *L'Allegro, il Penseroso ed il Moderato* (1740), originally an allegorical opera, the *Messiah* (begun 22nd August, 1741, and finished 14th September the same year), *Samson* (1741), *Semele* (1743), *Joseph* (1743), *Hercules* (1744), *Belshazzar* (1744), *The Occasional Oratorio* (1746), *Judas Maccabæus* (1746), *Alexander Balus* (1747), *Joshua* (1747), *Susanna* (1748), *Solomon* (1748), *Theodora* (1749), *The Choice of Hercules* (1750), *Jephtha* (1751), and *The Triumph of Time and Truth* (1757).*

Of this long list of works, every one of which occupies an entire evening for performance, it cannot be said that all have equally stood the test of time. Nor should this surprise us, when we remember the large proportion that were composed in the space of a few weeks, some indeed in a few days. In those written down at the moment, to which no prior mental elaboration had been devoted, the handicraft of the musician is plainly visible. Skill, and not spontaneous creation, was the mainspring. This is generally more applicable to arias and recitatives, less to *ensembles*, and rarest to choruses. Even in such of the innumerable *ensembles* and choruses as exhibit musicianly adeptness rather than

* According to some writers the date of *Joseph* should be 1746. *The Triumph of Time and Truth*, written in Rome, 1708, re-cast in 1737, took its final form in 1757. It must cause no small surprise that the whole time occupied in writing those two immortal oratorios, *Messiah* and *Samson*, was the surprisingly short space of nine weeks.

feeling, though not imparting anything musical, there ever exist melodiousness, vocability, polyphonic mastery, and grandeur of style. It would be no crime against the master if certain arias and recitatives falling in the category we have indicated were omitted in the performance of his oratorios. Moreover, since these numbers are generally reflective in character, they might easily be excised without destroying in any way the organic build of the whole work. And we believe that in so doing we should be acting in perfect accord with Händel's own feelings, since it is well known that arias loaded with roulades were not unfrequently written to appease the vanity of this or that popular singer. Such solos, with their endlessly-spun-out *floriture*, may be likened to certain hexameters of the greatest epic poet of antiquity, and the occasionally heard "Aliquando dormitat Homerus" might not inaptly be applied to the greatest epic tone-poet. We do not refer to those stereotyped phrases so frequently met in the introductory and closing parts of his arias, choruses, and even in a great number of recitatives. The repetition of similar formulæ is a characteristic of the epic poem. Witness the description of events, the portrayal of scenes, and the phraseology of exhortations in the "Iliad," the "Odyssey," and the Nibelung saga. It must, however, be remarked that in those oratorios where every number does not reach the same high level there is always a sufficiency of the grand, passionate, and poetic mood, and a truthfulness of expression that should make us chary in omitting any of those works from the master's chaplet. But this we might say with a certainty, one and all have contributed to immortalise their great creator's name.

We will now endeavour to estimate the value of the master's labours in oratorio composition. Without detracting from any particular work, it might at once be stated that the pearls are the *Messiah*, *Judas Maccabæus*, *Samson*, *Hercules*, *Alexander's Feast*, and *Israel in Egypt*. As an exhaustive criticism of the organic development of these works is denied us, we shall confine our remarks to those single numbers which, in their revelations of genius, seem to be destined to an eternity of existence. And in this we shall further restrict ourselves to three of the above selected oratorios.

First we will take the crowning epic, the *Messiah*. Among the most prominent of the many numbers which console us with melodies that entwine themselves round the heart is the matchless "He shall feed His flock like a shepherd," and the soprano solo, "I know that my Redeemer

liveth," full of trustful piety and victorious conviction. Then there is the short epic narrating the sufferings of the Crucified One, "He was despised and rejected of men," with its accompanying C minor number of "He gave His back to the smiters," the recitative, "Thy rebuke hath broken His heart," and the air, "Behold and see," all of which move the heart to pity and grief by the truthfully human portrayal of the sufferings of the "Man of sorrows." The depth of expression in that wondrous bass air, "The people that walked in darkness have seen a great light," rivals Bach and Beethoven; we have also the imposingly grand solo, also for bass, "Why do the nations so furiously rage together," as well as the priceless jewels in the *Messiah* diadem of choruses, "Oh, thou that tellest good tidings to Zion," "For unto us a Child is born," "Glory to God in the highest," "Behold the Lamb of God," "Lift up your heads," and the "Hallelujah" chorus.

In *Israel in Egypt* we find those incomparable choruses which depict with startling realism the plagues in a manner never before nor since equalled by any tone-painter. Does it not seem as if the extraordinary unusual intervals in "They loathed to drink of the river; He turned their waters into blood," were employed by Händel to express the impossibility of drinking? The double chorus, "He spake the word, and there came all manner of flies," is again a strikingly vivid representation of clouds of buzzing insects darkening the air, the employment of demisemiquaver passages in the high register of the violins being a clever indication of the presence of the pestilent flies. The double chorus, "He gave them hailstones for rain: fire mingled with the hail," is illustrated by heavy continuous rolls on the drum and the frequent blaring of the trumpet. The alternating cries of "fire" by the divided chorus, mingled with the thunder of the orchestra, produce the sensation of rivers of fire leaping tumultuously down from the cloudy firmament to overwhelm the earth. And then in that marvellous "He sent a thick darkness over all the land," the heavy dull orchestral accompaniment of the mysterious choral harmonies combining to present a darkness "which might be felt." The tonal portrayal of the unexpected presence of the all-covering night is a remarkable display of genius, which is maintained throughout, the protracted wails of the chorus indicating the sighs of the Egyptians suddenly stricken with blindness seeking each other in that terrible night. It is thought that Händel strove to impress us with the idea that these also are spiritually blind who seek

Handwritten musical score for a page of an original score of "The Messiah." The score is written on ten staves, with the first four staves containing vocal parts and the remaining six staves containing piano accompaniment. The lyrics are written below the vocal staves.

Lyrics:

And when He whom He spareth would sto Shall stand when He ap-
 peareth for He is like a tree - now live and who shall stand when He
 appears

FAC-SIMILE OF A PAGE OF AN ORIGINAL SCORE OF THE "MESSIAH."

(In the possession of the Rev. Sir F. A. Gore Ouseley, Bart.)

to oppose the decrees of the Omnipotent. Lastly, we have the chorus, "He smote all the firstborn in Egypt," wherein the sledge-hammer crotchet tones, separated by rests, of the orchestra, accompanying the continuously moving vocal parts, illustrate the smiting of the avenging angel. But these choruses are not the only graphic delineations of the wonderful workings of the physical world. We may fearlessly assert that for genius and grandeur the choruses and double choruses of this work as a whole seek in vain their parallel in the whole literature of music. What a picture of incessant slavery, ending in complete bodily collapse, is placed before us in the first great double chorus, "And the children of Israel sighed by reason of their bondage." We can almost see the wretched figures of Israelitish men, women, and children toiling beneath a burning eastern sun, writhing under the scourge of Pharaoh's officers, making bricks or carrying stones for the erection of pyramids. And what a different panorama is presented to us by the force of genius in the melodious pastoral, "He led them forth like sheep," a chorus narrating in gentle peaceful strains the journey of Moses through the desert. And yet another world are we transported into by the choruses descriptive of the wonders manifested at the Red Sea. The great chorus in C minor, "But the waters overwhelmed their enemies," almost reproduces the boisterous waves lashed, after a long ebb, into fury by the wind and the returning turbulent flood, and engulfing between the walls of water the pursuing host of Pharaoh. The rearing and plunging of the horses are depicted by wildly agitated triplets in the basses, ever and anon interrupted by heavy chords of the wood wind instruments. We cannot help thinking that in the melodious elegiac, "The depths have covered them," the composer was influenced in his grand poetical treatment by his long sojourn among a people to whom the sea is of such vast import. Nor can we forbear suggesting that the chorus, "And with the blast of Thy nostrils the waters were gathered together," was a chorus generated by Divine inspiration. The tonal treatment of "And the depths were congealed in the heart of the sea" should also be noted. Turning now to the sparingly introduced solos, which seem almost to have accidentally wandered into the work, we are again impressed by the discriminating genius of the master. The solo descriptive of the plague of frogs, which, swarming from the Nile, invaded in myriads the habitations of the Egyptians, is allotted to the contralto voice, the fitful hopping

of the frogs being depicted by quaint whimsical orchestral figures that seem to caper round the solo voice. Nor should special reference to the grand bass duet, "The Lord is a Man of war," be omitted, wherein the destruction of Pharaoh's host is treated in a manner as masterly as it is new. The last chorus, "The Lord shall reign for ever and ever; the horse and his rider hath He thrown into the sea," is in itself a marvel of writing, and fills us with renewed feelings of admiration for the great genius.

The third oratorio which in our judgment deserves to be placed in the front rank is *Alexander's Feast*. Every number in it manifests the creating spirit of the genius to the same degree as the *Messiah* and *Israel in Egypt*. The almost inspired overture, with its majestic, joyful fugue, should be first mentioned. Then the bridal chorus, "Happy, happy pair," graceful and melodious in its extollation of Alexander and the beautiful Thais. The chorus in E flat major, "Behold Darius great and good," bewails in tones of noble compassion the once-powerful enemy now hurled from the giddy height of power. Further, we have the heavenly tenor air, "Softly sweet, in Lydian measure," with violoncello obbligato accompaniment. And again the bold male chorus of "Break the bands of sleep asunder, rouse him like a peal of thunder," in which the army of Alexander, thirsting for action, arouse their hero from the transports of love and urge him to the fight. This scene is portrayed by a *basso ostinato*, on which the melody raises itself with ever-increasing passionate intensity. The next number is the fiery inciting bass air, "Revenge, Timotheus cries," in the G minor episode of which the spirits of the fallen warriors bemoan their unrevenged fate. This and the following impressively grand recitative seem to be the tonal treatment of the unrevenged spectres of Kaulbach's celebrated picture, "The Battle of the Huns." We should also specially notice the clever double fugue with four different subjects in the final chorus, "Let old Timotheus yield the prize," which resistlessly whirls the hearer with it in its tempestuous passion.

Having now treated in detail the three greatest of the master's oratorios, we will now return to the composer as the perfecter of the tonal epic. It cannot be said with perfect accuracy that Händel was the creator of this form, although the crude state in which he found it and what he did with it almost entitle him to this honour. The first point that strikes us when comparing Händel's oratorios with similar compositions by earlier masters

is their strong epic character. This distinguishing feature is the most prominent of all other contrasting points. The Passion-music of Stefani, printed in 1570, the first master in oratorio after Luther, is one of the oldest works of the kind in the German language. This was followed by various treatments of the Passion by Scandellus, Jesus, Heinrich Schütz, Sebastian of Weimar (1622—1676), and the contemporaries of Händel, Keiser, Mattheson, and Telemann; nor did even Bach cut himself away from the accepted form, for although he included the Nativity of Christ in his Christmas oratorio, his treatment was purely lyrical. Indeed, with the exception of Handel, all oratorio composers had entirely devoted their gifts (as far as that special form was concerned) to the service of the Church only. Yet the difference between the oratorios of Händel and of other masters lies less in the adoption of pagan rather than Christian subjects, or Israelitish instead of New Testament narratives, than in the form and treatment. Thus, in almost all the German "Passion" oratorios written during the 150 years preceding Händel, popular congregational chorales were employed. In this Bach followed custom. The form of the work is a recital of the story of the Passion, interrupted by edifying reflections of chorus and soli. The purpose of the composition as a work for Church service is quite clear. Narration, description, and characteristic delineation—the distinguishing features of the epic—are subordinated to the lyrical expression of devotion and moral religious reflection. Now the treatment of the oratorio by Händel differs very often and considerably from that of his predecessors. At one time the chorale, whose distinguishing feature is intimate connection with the Church, is entirely excluded. At another, the moral reflections of the narrator, allotted indifferently to chorus or solo, assume a different form to that of any other master's oratorio work. They neither interfere to the same extent, nor so often, with the recital of the story as heretofore, or even as in Bach's "Passions." Further, they are more often given to the *dramatis personæ* of the poem than to the so-called narrator. Thus in *Samson* all meditative utterances are assigned to acting personages, to Samson, Micah, Manoah, and Delilah, to the Israelites and Philistines, to pagan priests, and the women of Delilah. And much the same may be said of all the other oratorios of Händel. The elimination of the narrator of events is a great and beneficial gain there. All must see the wide difference between the statement as to loss of eye-

sight and the tragic cry of the blind-stricken Samson, "Total eclipse." Choruses and arias of a contemplative character, not assigned to *personæ* of the epic, are found chiefly in the *Messiah*, *L'Allegro*, *The Occasional Oratorio* (composed in 1746 to celebrate the victory of Culloden), and *The Triumph of Time and Truth*, consequently in those works which have a distinct sacred purpose, like the *Messiah*, or of those of a symbolical and allegorical rather than epic nature. On the other hand, in all works of a national or heroic character, whether Hebrews, Greeks, or Romans be the principal figures, the moments of lyrical feeling and emotions of the heart engendered by the plot are allotted to the principal acting persons.

The status of the chorus, too, was also raised by the heroic works of the master. His conception was happily epic, in works not only relating to the fate of single individuals, but to the weal or woe of whole peoples, the chorus assuming prominence hitherto unknown. In poetry such treatment is not so easy. The poet is not so fortunate as the musician, who is enabled by massing his voices in ponderous chorus to tell of the fate of nations in a manner that no individual description, however vigorous, can approach. And to Händel is the honour of this treatment. Nor did he only assign the utterances of numbers to the chorus. He used it also in the description of thrilling and wonderful events for which the voice of a narrator would have been impotent. A comparison with Bach's choruses will clearly establish the differences here indicated. Generally speaking, one might say that Händel's choruses do not acquire that breadth of development apparent in Bach's writings—*e.g.*, the introductory chorus to the "St. Matthew" Passion-music, which is the tonal outpouring of the deepest religious emotion. Nor do many of his motet choruses constructed on chorales approach Bach. As little do they show the emphatic terseness of Bach's as the bold clear-cutting of the outline in the Hebrew choruses, sometimes only of a few bars, of the "St. Matthew" Passion. Händel's choruses are neither so lyric, nor to the pious emotional soul so satisfying, as the deep devotional choruses of Bach, nor are they so laconically dramatic as those of Bach. They seem condensed when the matter is reflective or descriptive, and when desired to produce dramatic effect they are of a broader character than the Hebrew choruses in Bach's "Passion," which consist only of fanatical exclamations. Händel's choruses occupy a position midway

between the two classes of Bach. They are essentially epic in their character.

Accepting, then, that the oratorios of Händel imitated the epic style, it will be deemed surprising that the originator of this new species of tonal composition should have almost exhausted it. His twenty-five epic poems may be divided into four groups: (1) the heroic, (2) the symbolic-contemplative, (3) the lyrico-pastoral, and (4) the purely sacred. The heroic forms the largest section. By the heroic we mean those corresponding to the real being of the epic; whether the subject be Indian, Greek, Roman, from the Edda, or from tales of the German Middle Ages, all are impregnated with the spirit of heroism. The singer of heroes and delineator of the fate of the peoples among whom the central figures move is the epic poet. Whether the hero be prince, soldier, or priest, it matters not to the chronicler. It is enough that deeds have been performed worthy to be perpetuated in the memory of man for the singer to exert himself. The first section, numbering seventeen oratorios, naturally subdivides itself into old Israelitish and antique-classic, the first comprising eleven—*Israel in Egypt*, *Joshua*, *Jephtha*, *Judas Maccabæus*, *Samson*, *Saul*, *Solomon*, and *Belshazzar* (heroes); *Athalie*, *Deborah*, and *Esther* (heroines). In the second subdivision the subjects are Greek and Roman, and include *Hercules*, *The Choice of Hercules*, *Alexander's Feast*, *Semele*, *Alexander Balus*, and the history of the Roman Christian martyr *Theodora*.

Looking at this large number of musically-treated epics, we cannot help thinking that the great master, notwithstanding his own heroic nature, was largely influenced by his fortunate domicile among a people so impregnated with the spirit of heroism. He could never have become the powerful singer of all that is best and noblest in human life—liberty, nor have been infused with that enthusiasm for national independence, if Providence had not led him to the only land of freedom and independence in Europe at that time. As the fresh breezes from the surrounding ocean invigorate the land, so the society of the educated classes of England acted on his predisposed receptive nature with an equally bracing vigour. Those English citizens were filled with patriotism and love of their constitution. They had acquired an independence and self-reliance which strongly affected an already self-reliant Händel.

The second division, the symbolic-contemplative, numbers four works—

The Triumph of Time and Truth, *The Occasional Oratorio*, *L'Allegro, il Penseroso ed il Moderato*, and the *Ode for Saint Cecilia's Day*, written in cantata form in praise of the power of music. The third division, the lyrico-pastoral, contains three—*Acis and Galatea*, *Susanna*, and *Joseph*; whilst the fourth group is represented by the *Messiah* (which is all, strictly speaking), and we might include the two "Passions." These latter, however, are less oratorios than specific Church music in the style of the period, and are perhaps more lyric than epic in their character. On the other hand the *Messiah* is throughout epic, from the opening announcement of the Coming of Christ to the Ascension and the injunction to His disciples to preach the Gospel to all people.

We have said that Händel almost exhausted the epic in music, and turning to the divisions here set down we think this is proved. If we consider the two cantatas, *L'Allegro* and *Acis and Galatea*, we find they contain landscape-painting of the most charming, idyllic nature, preparing the way for the similar tone-pictures of Joseph Haydn—viz., the *Creation* and *Seasons*. In singling out *L'Allegro* and *Acis and Galatea* from Händel's works we do not ignore others pregnant with the most graphic landscape-painting, but these two specially, in our opinion, indicated the path of pastoral composition to the immortal writer of the *Creation*. The landscape-painting of Händel and Haydn may be respectively likened to antique-classical and classical-romantic. In *Acis and Galatea* the tone-painting assumes what may be called the grand style, reminding us of the German painter Frederick Preller's illustration to the "Odyssey," wherein the prevailing feature is beautiful classical drawing. With Haydn we have a richer colouring, seconded by an augmented orchestra, and here we seem to see the tonal reproduction of Ruysdael and Claude Lorraine. But whilst in the German painter's works the figures are plastic and prominent in the picture, in Ruysdael and Lorraine the figures are of secondary importance, inserted only to fill up. This is applicable to the oratorios of Händel and Haydn. In the former the persons are drawn vigorously and life-like, and have a distinct character, whilst in Haydn they are but as outlines or sketches. The first are as bold antique statues, the second as genre figures.

To complete our estimate of Händel, we must next draw attention to his cosmopolitan genius. The old Hindoos, Homer, and the poet to whom we

owe the Nibelung song, sang only of the heroes of their own country; but Händel takes his characters from Israelitish, Greek, and Macedonian sources, and in *Belshazzar* a Persian—Cyrus—figures as the hero. Händel is entitled to be regarded as the cosmopolitan in art.

In addition to the oratorios, operas, and other compositions of Händel which we have mentioned, there are others of a sacred character which are worthy of special mention—the “Coronation Hymns” (1727), the “Wedding Anthem” of 1736, and the “Funeral Anthem” of 1737. Of a higher kind are his instrumental compositions, which may be divided into chamber and orchestral music, comprising the already-mentioned “Water Music” and “Fireworks Music,” violin and other sonatas with bass, trios, *concerti-grossi* (the so-called hautboy concertos), 12 grand concertos for string instruments (1739), and many other works. There are also several compositions for the organ and harpsichord, which include his grand organ concertos, suites, fugues for the clavicembalo, &c.

But a few closing incidents of the master’s life now remain for us to chronicle. It will be remembered that Händel had no sooner relinquished opera for oratorio than fortune returned to him. His sacred compositions won for him fame, honour, and fortune, of which he reaped a plentiful harvest. The performance of a Händel oratorio in London was an event in the fashionable world. Large and enthusiastic audiences always attended. These performances were interspersed with organ solos, the master exhibiting to admiring audiences his almost unrivalled executive skill. He was the favoured of all, and the court of St. James’s strove to do him honour in every possible way. The success of the *Messiah* in 1741 set the fashion of aristocratic attendances at oratorio performances. His fame was carried to Ireland, and eventuated in an invitation to the master from the Lord-Lieutenant to conduct a number of his works in the sister country. Händel accepted, and arrived in Dublin on the 18th of November, 1741. His stay in the country lasted nine months, during which time he produced, amongst other works, *L’Allegro ed il Penseroso*, *Acis and Galatea*, *Esther*, and *Alexander’s Feast*, the *Messiah* on the 18th of April and the 3rd of June, 1742, and *Saul* on the 23rd of May, returning on the 13th of August to London. His brilliant successes in both countries revived the jealous hatred of his old enemies, who resorted to every means in order to secure his downfall. Certain performances were announced at Covent

Garden Theatre during Holy Week and Eastertide. The enemy was on the alert, and sought to obtain an injunction preventing the performances, on the ground of the secularity of the building, and that public pleasure entertainments at such a solemn period were irreverent and censurable. But the malicious attempt miscarried. Public sympathy was enlisted on the side of the master, and Händel easily and successfully showed that oratorio performances during Holy Week were something more than public pleasure entertainments; and the opposition completely collapsed. The master's behaviour in connection with *Messiah* performances is worthy of our highest admiration. Not one was given during his lifetime but the proceeds were devoted to charitable objects. This grand and imperishable work was composed when the master was fifty-seven years old in the incredibly short period of twenty-four days. The manuscript is in the possession of Her Majesty Queen Victoria. On the first page is written, "Begun 22nd August, 1741," and on the last, "Fine dell' oratorio. G. F. Handel, September 14, 1741"—both inscriptions being in the hand of the master. In 1751, during the composition of *Jephtha*, the first symptoms of coming blindness appeared, the sad disease which so soon overwhelmed him and made him the unhappy sharer of the fate of his great contemporary Bach. Performances of his oratorios were continued, under the direction of his pupil Smith, up to the time of the master's death, which took place on the 13th of April, 1759 (according to others, 14th of April), eight days after a *Messiah* performance.

It is to be noted that four of the master's oratorios, *Messiah*, *Alexander's Feast*, *Acis and Galatea*, and the *Ode for Saint Cecilia's Day*, were re-scored by Mozart, who added the richer colouring of the modern orchestra. In the same manner Julius Rietz has treated *Joshua*. It must be well understood that in these modern scorings Händel's own treatment of the orchestra has generally remained intact. Indeed, Mozart so revered his great predecessor that, before beginning his additions, he caused the entire score to be copied on to the paper whereon he purposed working. The earliest complete edition of Händel's works, comprising all the English and Italian operas performed in London, all the oratorios, Italian cantatas, the "Te Deum" and "Jubilate," anthems and organ compositions, was published by Walsh, Meare, and Cluer. A second English edition was begun by Arnold, under the patronage of George III., an enthusiast of the master's, but was not completed,

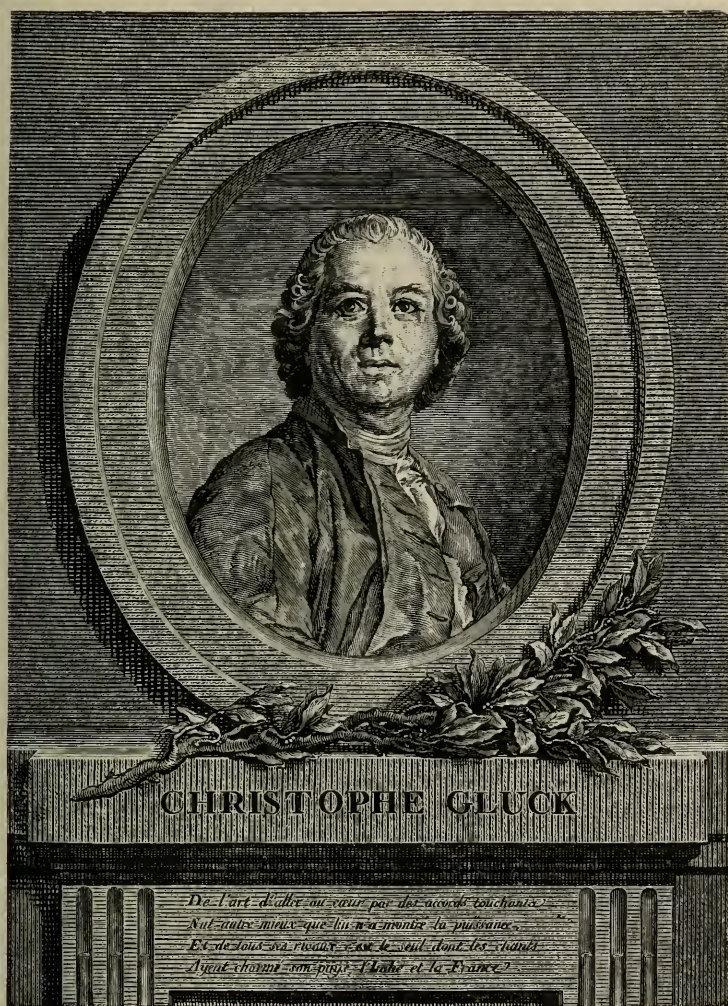
nor was it so correct as the first. A short time ago Germany erected the finest of all monuments to Händel's memory by issuing an edition of his works, carefully prepared by Chrysander, and published by Breitkopf and Härtel, Leipzig. The fatherland has also shown its admiration by setting up in Halle, the birthplace of the master, a statue in bronze by Heidel.

Händel never married, yet he did not develop that sort of selfishness which a single life is apt to engender. We have already stated that the receipts of all *Messiah* performances were devoted to charitable purposes. His most frequent benefactions were to the Foundling Hospital. He further aided in establishing a London society for the help of poor musicians. Performances of *Alexander's Feast*, *Acis*, and the *Ode for Saint Cecilia's Day* were given, the proceeds being devoted to this charity, besides contributions of money in his own name. To this society he also bequeathed a thousand pounds—a graceful act of a successful man to his needy art-brethren. In private life his charities were equally munificent. To his mother he was ever devoted, and he provided the widow of his old master Zachau with an annuity sufficient to secure her from all worldly anxieties. The gentle submissiveness, too, of this excitable man to the will of the Omnipotent, when stricken with blindness, is not without its beauties. The English public were filled with veneration when they beheld the grand master led to the seat of the organ, for although deprived of sight, his cunning at the keys had not deserted him. How at that moment must the plaint of Samsen over his lost eyesight, so touchingly painted by the master with the power of divination, have entered his own heart, and perhaps conduced to that gentle submissiveness to the inevitable which he displayed.

From Burney, who was engaged in the orchestra under Händel, and afterwards became justly celebrated as a musical historian, we gather a few anecdotes illustrative of the master's fiery temper. "The voice," says Burney, "in which at the end of an aria he cried 'chorus' was really terrible." Some of his rehearsals were attended by the Prince and Princess of Wales, the prince being a former enemy, but now friend of Händel through his wife's enthusiasm. If the royal party chanced to be late, the musician was enraged. Should the ladies-in-waiting gossip during the performance, he vented his anger in cursing and swearing, making use of somewhat unpleasant remarks, whereupon the princess, with her natural gentleness, would hush

the chatterers with, "Quiet, quiet; Händel is angry." When the singer Carestini, the popular favourite, somewhat impertinently returned to Händel an aria specially composed for her with the remark that it did not suit her voice, Händel got into a towering passion. He hastened to Carestini's apartments, and thundered out to the unwise vocalist, "You donkey; do I not know what is best suited to you?" On another occasion a poet, who had written a cantata for him, had the temerity to assert that the music did not fitly express the meaning of the words. This was too much for the impetuous Händel, and he wrathfully burst out, "What! my music not good! It is good, very good! I tell you it is your words that are good for nothing; go and make better words for my music." To these authenticated incidents we may add one which cannot be so positively vouched for. After a performance of the *Messiah*, George II. complimented Händel with, "You have pleased us very much;" to which the master retorted, "Your Majesty, I did not wish to please but to make you better." If this be not true, it is well invented, for it coincides exactly with the spirit of the master.

It is a matter of historical import that musical cultivation in England had advanced to that point where the welcome of Händel was a natural sequence, and he influenced its development so strongly that to be successful in England future work must be based on the lines laid down by him. Thus the greater part of the success achieved by subsequent masters was undoubtedly owing to their imitation of their great predecessor. Haydn's *Creation* and *Seasons*, and Mendelssohn's *St. Paul* and *Elijah*, testify to the truth of this. Händel's domicile among the English people, extending beyond the usual period of a man's life, entitles them to claim him as a national hero. They have erected to his memory a monument beside their greatest men in their national Pantheon, Westminster Abbey, and their veneration for his genius is so great that whenever the *Messiah* is performed the whole audience rises at the singing of the "Hallelujah" chorus. The master is loved by choral unions of all grades. His popularity there is such as he has not yet acquired in his fatherland, notwithstanding all the grand musical societies that perform his works. But it is increasing every day, and not only in Germany, but also in Belgium, Denmark, Holland, America, and Australia, and the day is not far distant when the great master's works will be as much household words among all peoples as they are with the inhabitants of the British Isles.



CHRISTOPHE WILLIBALD, RITTER VON GLUCK.

Born 2nd July, 1714 ; died 15th November, 1787.

(From the Picture by J. Duplessis.)



CHAPTER XXVIII.

THE CHEVALIER DE GLUCK.

IN Bach is consummated the workings of all his predecessors in Christian Church writing. He is the representative of the most elevated form of tonal lyric. Händel is the embodiment of perfected musico-epic. Upon such forms as the *Cantata da chiesa*, the "Passions" of earlier Protestant writers, and the oratorios of Carissimi and his school, he created a pure epic tone-poem. It was left for Gluck to complete their work by perfecting the third great form—viz., the dramatic—which the art of music has in common with her elder sister, poetry. It was he who set to it the final impress of liberty. The early essays of the Florentines to resuscitate the antique tragedy by the addition of music, the musical dramas of the old French masters Lully and Rameau, and the operas of the melodious Scarlatti and his followers, all found their natural completion in the genius of Gluck. The Italian concert-opera, fashionable in his time, received through him its death-blow, and any subsequent revival of its autocracy was impossible. Yet Gluck did not exhaust all forms of the musical drama. If we ignore the first two-thirds of the master's life, when he was not yet the great and immortal Gluck, we find that the comic opera and the flourishing musical drama of his day were left uncultivated by him. But by founding the form and style of the two most elevated kinds of opera, the heroic and the tragic, he can justly claim to be the real father of the music-drama. In devoting his genius to the perfecting of the two severest forms of dramatic music, he indicated the direction in which the reformation of all other branches of the dramatic art should proceed. Whether tragic, heroic, comic, or fantastic, dramatic truthfulness and consistency were insisted on. Purity of style and freedom from conventionality were equally demanded.

After this short introductory notice on the relative position of Gluck in the history of the tonal art, we will proceed to sketch his life and artistic career.

Christopher Willibald Gluck was born on the 2nd of July, 1714, at Weidenwang, near Neumarkt, not far from the Bavarian-Bohemian frontier. His parents, as is frequently the case with those who have immortal sons, were of humble position in life. His father, Alexander, was gun-bearer to

Eugene, Prince of Savoy, and afterwards ranger to Prince Lobkowitz. Of his mother nothing is known but that her name was Walburga. Christopher, therefore, was a son of the people. When three years old his father removed to Bohemia. It is to the honour of his parents that, notwithstanding their restricted circumstances, they exerted themselves to give the boy an excellent education, a fact which is very praiseworthy in them if we remember the period. When twelve years old, Master Gluck entered the Jesuit seminary in the small town of Kommataun, near Eisenberg, the seat of Prince Lobkowitz. He stayed here until he had completed his eighteenth year (1732), receiving his first lessons in organ and harpsichord playing, and perfecting himself in the violin and in singing. These studies were carried on in addition to the usual school curriculum. The Church of St. Ignatius, attached to the seminary, was the first arena of his musical activity. The good Jesuit fathers did not dream that their gifted and hard-working pupil was destined to revive the magnificent splendour of the classical pagan drama, together with all that was bound up in it—the beautiful, the elevated, and purely human. The year he left the seminary we find him in Prague. As long as funds were forthcoming, the clever youth continued both his scientific and musical studies, but when this support was perforce withdrawn, he resorted to tuition for a living. Through the influence of his father's master, Prince Lobkowitz, the houses of the most aristocratic of the Austrian nobility were open to him, and when, four years later, he left Prague for Vienna, where he was attracted by the musical reputation of the place, the prince received him at the palace. While here he became acquainted with Prince Melzi, of Lombardy. The prince evinced a deep interest in the young enthusiast, and attached him to his own person on his return to Italy in 1737 or 1738. It is not impossible that the celebrated park of the Villa Melzi, situated on the banks of Lake Como, which Gluck no doubt visited in company with his patron, might have penetrated him with feelings which hereafter, when at the zenith of his creative power, were reproduced in imperishable tones in portraying the surpassing beauties of the magic garden of Armida. About this time he entered himself as a pupil of the famous composer, Giovanni Battista Sammartini, organist and teacher of counterpoint in Milan. The lessons he received from this deservedly popular musician in orchestration and harmony completed his musical education. He stayed with his master four years, when, feeling himself

able to fly alone, he wrote his first opera, *Artaserse*, publicly performed in Milan in 1741. The words were by Metastasio, the most prolific of librettists of that period. Gluck was now in his twenty-eighth year. His stay in Italy lasted until 1745, during which time he wrote for Venice, *Demetrio* and *Ipermnestra* (both 1742); for Cremona, *Artamene* (1743); for Turin, *Alessandro nelle Indie* (1745); and for Milan, *Demofoonte*, *Siface*, and *Fedra* (1742, 1743, 1744)—that is, eight operas in five years. With these firstlings of his dramatic muse, Gluck gained almost everywhere in Upper Italy unqualified success. But they would not appear to have differed to any extent from the usual *opera seria* of the period, if an examination of the only two numbers of *Alexander in India*, now in the Imperial Library at Vienna, can be regarded as furnishing any approximate standard of comparison. These two pieces were bequeathed to the national library by R. G. Kiesewetter. The operas written for Milan cannot be traced. They are supposed to have been consumed in a fire of one of the theatres of the city.

The fame of the master and the success of his operas led to his being invited by the directors of the Haymarket Opera House to visit London. This was in 1745. He came, and wrote the next year, 1746, *La Caduta de' Giganti*, the libretto in all probability being by Metastasio, the poet of all his previous works. Then followed the Cremona opera *Artamene*. Händel assisted at the production of these two operas, and is reported to have expressed himself contemptuously towards them, asserting that his shoeblack could write better counterpoint than what he had heard. How much of this rests on historical truth does not affect the matter much, as we fear Händel was capable of expressing himself in some such strain, nor does it detract from the known unenviable character of the great oratorio writer; for the Gluck whom Händel listened to was in no degree the great Gluck that has since won our admiration. On the contrary, we think it pardonable in a man who had laboured unremittingly in the reformation of the opera for twenty years (1720—1740) to find in a compatriot coming to England no support, but a reproduction of the stale Italian opera which he had so strenuously but unsuccessfully endeavoured to overthrow. But with Gluck the case was different. It was a fortunate, nay, a blessed opportunity that presented itself, that of hearing Händel's glorious oratorios. Indeed, Gluck is not slow to acknowledge his debt, for he tells us that he

dates a new period of his artistic career from this visit to England. To listen to such dramatic oratorios as *Hercules* and *Samson*, wherein truth and power of expression were the dominant features, was invigorating and refreshing. A new light dawned on him as to the real mission of music and its relation to the drama. Besides his various musical experiences in London, which conduced to a subsequent total revolution of his dramatic writing, there was one of which we must make special mention. After the moderate success of his two operas, notwithstanding Händel's severe criticism, he was commissioned to write a so-called "Pasticcio" (literally a pasty), a kind of dramatic medley, at that time much in vogue. Gluck hoped by a discriminating compilation of the most popular melodies from his best Italian operas to animate the English public. The mixture was dished up under the title of *Piramo e Tisbe*, but instead of being a success, was a distinct failure. At such a juncture genius is put to the test. A man of ordinary talent would be discomfited by such constant reverses, but the genius would be impelled to renewed and more vigorous efforts. And Gluck was a genius. He reasoned earnestly within himself and arrived at the conclusion that the original success of these two detached pieces was owing to their relevancy to the opera of which they formed part, and that on the stage unity of time, place, and action was of equal vital consequence with the musical matter. This led him still further to reflect on the musical drama as a consistent whole. The effects of well-defined character-drawing, of the sequence and intensification of scene, culminating in truthful dramatic climax, forced themselves on his mind, and he arrived at the conclusion that the opera, as a mere sensuous pleasure of rhythm, melody, and polyphony, could have no real permanence.

From London (according to others on his road to the capital) Gluck made a short excursion to Paris. Here he heard some of the operas of Rameau, and these in their turn affected his ultimate style of dramatic writing. His ideas of reform were now shaping themselves and assuming a decided form. Musical declamation and recitative appeared to have a meaning other than that which was first engendered in him by his early studies; nor was he slow to appropriate the good. He left England towards the end of 1746, travelling *viâ* Hamburg and Dresden, where he remained for a short time in the service of the Elector, passing on to Vienna. Here he wrote, amongst other works, symphonies—*i.e.*, instrumental pieces then honoured

Ich bitte Druntigst auch für Wohnung unser bitt
auch sofort mit der besten Respect

Durchlauchiger Fürst

Ihr Durchlaucht

Wien d. 31^{ten} Decemb^{ris}
1769

Antworts: - gedankt
dieser Fürst Glück

THE END OF A LETTER FROM GLUCK TO PRINCE KAUNITZ.

I humbly request that my prayer may be heard, and remain with the profoundest respect

Your Serene Highness'

Humble and Obedient Servant,

CHRISTOPHER GLUCK.

VIENNA, 31 *December*, 1769.

with that name, but which correspond in nowise with the modern acceptance of this art-form. They rather resemble that description of music which, in the eighteenth century, prior to Mozart's time, did duty as operatic overtures. For that matter, the overture to Mozart's *Il Seraglio* might fitly be classed with these "symphonies." A thematic catalogue of six of Gluck's works of this class was published in 1762 by Breitkopf of Leipzig. But the earnest development of the form and contents of an independent instrumental music was not the destiny of Gluck's genius. Indeed one might say that even when in the plenitude of his power he only achieved noteworthy success as a reformer of form when his music was wedded to the drama, to poetry, action, and a genuinely tragic and thrilling situation. In these particular instances he galvanised instrumental music with a life hitherto unknown. Instruments were individualised, and tone-colour handled in so masterly and graphic a manner that the orchestra became a powerful factor in the explanation of dramatic character and situation.

But we are anticipating. At the present moment Gluck devoted himself to the pathetic opera, and in 1748, again in conjunction with Metastasio, produced a new music-drama, *La Semiramide riconosciuta*, at Vienna. "The year 1749," says the master, "was the happiest and most unhappy of my life." He was enamoured of Marianna Pergin, the young and beautiful daughter of a purse-proud merchant. The father was totally incapable of appreciating the genius of Gluck, and would not hear of his daughter's marriage with a musician. Disappointment drove him again to Italy (1749). He visited Rome, and wrote for the Argentine Theatre *Telemaco*, an opera indicative of future dramatic power. At the beginning of 1750 the inexorable parent died, and Gluck returned hastily to Vienna to wed his still loved one. The ceremony did not take place until a few months had elapsed, when they were married on the 15th of September of the same year. His wife now became the inseparable companion of all his artistic travels. Gifted by nature, she seems to have cultivated her talents to a state far beyond the average woman of her period. In every respect she seems to have been eminently fitted to be the life adviser and friend of a man of Gluck's endowments. The marriage proved childless. After some years they agreed to adopt a niece of Gluck's, by name Maria Anna. Dr. Burney and other contemporary historians, in referring to the young girl, describe

her as amiable in disposition and beautiful in person, possessing musical gifts of unusual excellence, and a sympathetic voice which she employed in singing the compositions of her "dear uncle," to the general admiration. But, alas! for poor Gluck. He bestowed great care in the training of this apparition, but before she had barely burst into womanhood the flower drooped and died. While she lived she filled the house with sunshine, and when the ray departed Gluck and his wife mourned the loss sadly.

In 1751 Gluck went to Naples, and produced the opera *La Clemenza di Tito*. While here he met the great Italian musician Durante, who paid him marked respect. Towards the end of 1751 he returned to Vienna, when ensued a period of art-creative inactivity; but he, no doubt, devoted himself to serious reflection on his art and the drama. In 1754 Duke Joseph Frederick, of Saxe-Hilburghausen, entertained the Empress Maria Theresa and her husband at the castle of Schlosshof. For the grand festivities the poet Metastasio wrote the play of *Le Cinesi*, for which Gluck was commanded to compose the music. Just before this event Gluck had been invested by the music-loving duke with the title of "Ducal Chapel-master," and he therefore felt unable to refuse the request. *Le Cinesi* was well received. The same year Maria Theresa raised him still higher, nominating him "Court Chapel-master," with a stipend of 2,000 florins. With the years 1754 to 1756 begins a new and more active creative period than heretofore. He went to Rome, and wrote for that city the operas *Il Trionfo di Camillo* and *Antigono*, for which he was rewarded by the Pontiff with the Order of the Golden Spur. From the moment that he was thus decorated he henceforth called himself "Der Ritter von Gluck" (Chevalier de Gluck), and inscribed his title on the frontispiece of his published works. For Vienna and the imperial court he wrote three operas, *La Danza* (1755), *L'Innocenza giustificata* (1755), and *Il Rè Pastore* (1756). From 1756 to 1760 he lived as far as his court position permitted him in domestic seclusion, shunning publicity and the bustle of the theatre. The total creative output of these years are his "Airs nouveaux," songs in the light French style, with simple pianoforte accompaniment, besides occasional pieces of the French operetta type. Although showing but little activity in composition, his house was the resort of artists, scientists, and strangers of note, the fortune his wife brought him enabling him to maintain a generous, open

house. He applied himself earnestly to the study of classical and polite literature. Later the German poet Klopstock became his favourite. It is necessary that we should observe carefully these early tendencies of the master, as they help to a correct understanding of the greatest reformatory epoch in the history of opera development, now so close at hand. The contrast between the operas written by Gluck up to 1760 and those composed subsequently is remarkable. We shall hereafter enlarge on their divergent features.

In 1760 Gluck was commissioned to write a "Serenata" for the marriage of the Archduke Joseph of Austria (afterwards Emperor) with Isabella of Bourbon, Princess of Parma. The result was *Tetede*, performed in presence of the court with magnificent scenic effects. This was followed in 1761 by the grand ballet *Don Giovanni, or the Libertine*. A certain interest centres around this drama as being the forerunner of Mozart's famous opera of the same name and plot. The vocal score of this remarkable work was published by Trautwein of Berlin. In 1762, for the opening of the new opera-house of Bologna, Gluck wrote the music to Metastasio's *Il Trionfo di Clelia*. He attended the performance with his gifted young friend Dittersdorf, then famous as a violinist, and afterwards as a classical writer of comic opera. The two friends made the acquaintance of Farinelli, then in the decline of life, the late head of the rival party to Händel in London. They also visited the celebrated Padre Martini. The opera was conducted by Gluck. It is curious that although this was the last dramatic work he wrote before the great alteration in his artistic creations, it contained no indication of the quickly-approaching revolution. Nor was it above the level of contemporaneous work. Anton Schmid, the capable biographer of Gluck, says that it "responded more to the demands of the singers than to dramatic truthfulness. No mental cohesion existed between the different sections—which is the prime condition of the music-drama—and the arias are merely concert-room pieces." But doubtless, in his mind, the master was changed, yet did not desire in the composition of an occasional opera to burst out and appear unintelligible to his admirers. We know that the inconsistencies of the old style were distasteful to him, and it would seem as if he hesitated to violently excite existing musical feelings with revolutionary work. Even when he had courageously broken with past tradition and expressed himself according to his new art principles, he

still occasionally made concessions to conventionality. The work that marks his departure from the worn-out mannerism of a past period is *Orpheus and Eurydice*. By this he won the laurel for all future time in pathetic and tragic opera.

From now dates the birth of the music-drama properly so called. Metastasio was discarded for Raniero di Calzabigi, Imperial Councillor, and well known as a man of literary attainments. In writing *Orpheus*, Calzabigi often consulted Gluck as to the plan. This was of great advantage to the musician. *Orpheus* was performed for the first time on the 5th of October, 1762, at Vienna. If the new and unwonted style of the work appeared strange, the power, beauty, and truthfulness of it were so great that partisanships were sunk in general admiration. It is to the German public, therefore, that the honour is due of having first supported the new style, which they further confirmed by the reception accorded to *Alceste* and *Paris and Helen*, also performed for the first time at Vienna. The assertion that these immortal works were written for a French audience and not for his compatriots, unequal to their appreciation, is either a wilful misstatement or ignorance. When *Alceste* and *Paris and Helen* were played at Vienna they certainly did not meet with so enthusiastic a reception as *Orpheus*, but neither did his operas in France all meet with equal success. In *Orpheus* the Viennese particularly admired the introduction of a chorus which formed an integral part of the drama. This was a telling and effective innovation. A chorus no longer a conventional accessory, but a living factor with an organic necessity. In the place of an aria overloaded with embellishments, he substituted simple, dignified, and truthful melody. The songs allotted to the hero Orpheus were the natural outgrowth of the dramatic situation, and written in a heartfelt manner, could not fail to deeply impress the better part of man. *Orpheus* was performed innumerable times at Vienna. Its success was so striking and unexpected that a disappointed section, jealous of Gluck, impudently asserted that the Italian singer Guadagni, the impersonator of the hero, was the real composer and not Gluck. The score, in two big volumes, from which the master conducted the performances, is now in the Imperial Library at Vienna. It bears the notable title "*Orfeo Dramma per Musica in due Atti*," the old designation *opera seria* being evidently intentionally avoided. Two treatments of *Orpheus* exist. In one the title-rôle is for an alto, and in the

second for a tenor voice. That written for the alto is the original, as is proved by the part being created by Guadagni, a castrato. In the year 1774 the opera was re-arranged for the Parisian stage, and as the company did not include a contralto able to undertake the part, *Orpheus* was re-written for a tenor voice.

It is a strange freak of genius that, after having given birth to a work that marks the beginning of a new epoch in art, such a monument to a man's memory should be followed by a retrograde movement. Yet this was the case with Gluck. He followed up *Orpheus* by several compositions in his earliest manner. In 1763 *Ezio* appeared, libretto by the forsaken Metastasio; and in 1764 *Le Rencontre im prévue*, a comic musical drama which it is difficult to class with any other composition by the great tragic composer. For an anniversary nameday (not the birthday, but the day of the saint after whom one is named) of the Emperor Francis, Gluck wrote in 1765 the *Azione Teatrale*, called *La Corona*. It was intended to perform the play at the palace, before a select circle, four Austrian archduchesses having accepted parts; but the sudden death of the emperor on the 18th of August, 1765, prevented the performance.

In 1767 Gluck returned to Calzabigi, the poet of his *Orpheus*. This was a step in the right direction. The new effort, *Alceste*, performed for the first time at Vienna on the 16th of December of the same year, proved more successful than the *Orpheus*. The libretto was based on the tragedy of the same name by Euripides. The serious musician made a distinct advance beyond all his other works. We know he had spent much time in earnest reflection on the true and high mission of the music-drama. He saw the goal, and he strove towards it with a steadfastness that surpassed all his other efforts. In *Orpheus* occasional concessions to popular taste are met with; but in *Alceste* he is severe, and unbending to all accepted tradition. The Viennese heard the opera and were variously affected. One section applauded, the other derided. One said that only in the future would such earnest work receive its fair and legitimate reward, whilst the other declared that it was more akin to a requiem than an opera, and bitterly complained that they were required to pay two florins to be passionately excited and thrilled with emotion instead of being amused: it was asking too much. People of this kind, who sought nothing but light enjoyment and worldly pleasure, became scared when they heard the

language of deep emotion and heart's sorrow; it was a revelation which they did not understand. What Gluck desired to teach in his *Alceste* he tells us in the dedicatory epistle of the work, addressed to the Duke of Tuscany: "I seek to put music to its true purpose; that is, to support the poem, and thus to strengthen the expression of the feelings and the interest of the situation without interrupting the action. . . . I have therefore refrained from interrupting the actor in the fervour of his dialogue by introducing the accustomed tedious ritornelle; nor have I broken his phrase at an opportune vowel that the flexibility of a fine voice might be exhibited in a lengthy flourish; nor have I written phrases for the orchestra to afford the singer an opportunity to take a long breath preparatory to the accepted flourish; nor have I dared to hurry over the second part of an aria, when such contained the passion and most important matter, to find myself in accord with the conventional repeat of the same phrase four times. As little have I permitted myself to close an aria where the sense was incomplete, solely to afford the singer an opportunity of introducing a *cadenza*. In short, I have striven to abolish all those bad habits against which sound reasoning and true taste have been struggling now for so long in vain."

The important influence that *Alceste*, particularly the numbers, "Speech of the Oracle" and the "Sacrificial March," exercised over Mozart is clearly evidenced in the commendatore's reply in *Don Giovanni* and the "Priests' March" in the *Magic Flute*. Had not the above *Alceste* numbers existed, we think it improbable that the mentioned Mozart pieces would have been created, or if penned, their character would have been different to the masterly one they now have. Thus one genius re-acts on another; the soil prepared by the first is fructified and enriched by the second. To slightly vary the poet's lines, "It is the blessing of great achievements that they must generate further good." Gluck was forty-eight when he wrote *Orpheus*, and fifty-three when *Alceste* appeared. That the master should have lived half a century before writing works whose intrinsic worth will perpetuate his name to eternity—for all his creations prior to *Orpheus* have only an art-historical interest—is but one of the many instances in the history of the arts that genius is not confined to any particular age.

Alceste was followed in 1769 by *Paris and Helen*, the third reformatory work, and one much too little known and valued, apparently for the reason

that report speaks of it as unequal to its two predecessors. A study of it would soon dispel such an unwise traditional judgment. Certainly, in the four operas, *Orpheus*, *Alceste*, *Iphigénie en Tauride*, and *Iphigénie en Aulide*, the dramatic action is more intensified and the situations more strongly contrasted, besides being richer and more varied than in *Paris and Helen*. But in this last the painting of the mental struggle between duty and passion rises to a climax of powerful intensity. The dramatic action of *Paris and Helen* is suggested rather than actually delineated. In place of declamatory gesture arising out of the dramatic situation, we have the portrayal of feelings. The opera is the companion and rival of the master's *Armide*, which is also a grand scenic love-poem. What is commonly understood as "dramatic action" gradually recedes in *Paris and Helen*, after the first act, into the background. Coming to particular numbers, the pearls of beauty are the trio in the second act; the aria of Paris, "Le belle imagini d'un dolce amore," one of the most heartfelt and serious of Gluck's creations; the touching trio between Amor, Helen, and Paris, "Ah, lo veggo;" the impressive scena of Pallas Athene announcing disaster; and the wondrously tragic finale in which the treatment of the chorus is of the grandest. This chorus is identical with one in *Iphigénie en Tauride*. That Gluck elected to crown the ripest and best of all his works with this particular number is a tribute to its worth in the master's eyes. The score of *Paris and Helen* appeared in 1770. In the dedicatory preface to the Duke of Braganza he says: "Your highness in reading the drama of *Paris* will have noticed that it does not afford the composer the same opportunity of painting grand pictures of deep passion or thrilling tragic situations as *Alceste*. In *Paris* one will look in vain for the power and strength that one expects to see, in a picture painted in 'full light,' in its contrasts of light and shade, or those crude *nuances* produced when the subject is painted only in 'half light.'"

Finding that there was little chance of his reformatory operas becoming as popular in Germany or Italy as *Orpheus* in Vienna, he turned towards France. The land of Lully and Rameau, of Corneille and Racine, attracted him. There the principles of musical art were understood and scientifically treated by men like Rousseau and Laharpe. France was prepared to receive him. The people were vivacious and less prejudiced against new ideas than his own countrymen. Their national character fitted them to seize at

once the genuine dramatic spirit which animated his works. In this view he was greatly encouraged by Bailly du Rollet, attaché to the French embassy at Vienna. Du Rollet was a man of energy and spirit, and largely acquainted with matters theatrical. He had an unlimited attachment to the French opera; but when Gluck expounded his art-principles, his receptive artistic nature immediately perceived their future destined success. They took counsel together, and then set themselves to look about for an operatic subject which, while possessing all the depth and thrilling interest of a tragedy, would lend itself to musical treatment of an exciting, passionate, and touching character. The *Iphigénie en Aulide* of Racine suggested itself as satisfying their requirements. They at once enthusiastically began work, and by 1772 the music had almost entirely formed itself in Gluck's mind, though but a few scenes were committed to paper. Several attempts were made by Du Rollet and Gluck to put themselves on friendly terms with the Parisian Grand Opera administration, with a view to the production of the work, but they came to nothing. Maria Theresa, Gluck's patroness, then interested herself, and with the assistance of her son Joseph, then King of Rome, afterwards Emperor of Austria, seconded by the influence of the dauphine, Marie Antoinette, afterwards the unhappy Queen of France, succeeded in securing a performance of *Iphigénie en Aulide* at the Grand Opera House. It was on the 19th of April, 1774, when the master was in his sixtieth year, that the work first had a public hearing. The tragic intensity of the music found its way immediately into the hearts of a section of the audience; but the Italian element and the exclusively French school who fed on the traditions of Lully and Rameau were incensed. The opera created almost precisely the same hostile division as *Alceste* had done with the Viennese public. But the court was with Gluck, and this protection carried with it the support of the majority of the art-patrons among the French nobility. To judge by the notices of contemporary writers, *Iphigénie* was not altogether an unclouded success. After *Iphigénie* Gluck produced revised arrangements of *Orpheus* and *Alceste*. The performance of the latter work again aroused party strife as it had in Vienna. Nor is this to be wondered at. In *Orpheus* certain connecting features with the old Italian opera were still retained, whereas in *Alceste* they were entirely effaced. The types in this grandly-conceived tragedy reduce all dramatic characters in earlier and contemporary German.

French, and Italian operas to pigmies and conventional puppets. The music assigned to Alcestis, Admetus, Hercules, and the high priest is from the first to the last note one flow of genius. The characters are chiselled in tone-language as the gods and demi-gods of the ancients were struck in marble, and like them they seem to extend into the region of the mysterious. The aria of Alcestis, "Gods of night eternal," is impregnated with an heroic grandeur and Promethean defiance of Fate which, in the person of a woman, is effectively illustrated in music for the first time by Gluck.

The success of *Orpheus* was immediate with the Parisian public, but *Alceste* grew in favour only after each performance. Yet it prepared the way for *Iphigénie*, and the two together served to largely widen the circle of Gluck's adherents. That he was growing in popular favour is shown by the many applications for admission to the rehearsals of his operas. Such an interest in the preparations of a composer's work was unprecedented. Those moving in high circles contended for rehearsal admissions, and considered themselves fortunate when successful. The interest attaching to a rehearsal was in some respects keener than that of a performance, for Gluck conducted, and showed himself so exacting in his demands on the singer and orchestra, wielding the bâton with unusual energy, warmly applauding a successful executant, and unrelenting in his demand for a perfect interpretation of his dramatic outpourings, that the spectacle well repaid attendance. Princes and noblemen jostled each other at the end of a rehearsal to assist Gluck on with his overcoat or to hand him his wig, for the composer had the habit of doffing his wig when about to lead the band, and covering himself with an unusual headgear as a protection against draught from the wings of the stage.

In 1775 Gluck produced the opera *La Cythère assiégée*, which had but a slight success. The Abbé Arnaud says, in reference to it, "that Hercules (Gluck) is happier in wielding the club than in working the spinning-wheel."

The success of a German artist in Paris soon produced the inevitable opposition. The Italian party set up their hero Piccinni, a man of unquestionable talent. The enthusiasts of the two factions carried on their warfare at court, in the drawing-room, the green-room of the Grand Opera House, the cafés, the boulevards, by pamphleteering, in *feuilletons*, the strife coming down to us as the musical war of the Gluckists and

Piccinnists. Ladies of title especially took a prominent part in these contentions. At that time suppers were fashionable among the nobility and people of good society, and the strife at such gatherings often rose to a high pitch of brawling, the fanatics, perhaps under the stimulus of wine, defending their favourite with almost indescribable vehemence and amidst great excitement.

The partisans of Gluck included Rousseau, Suard, the Abbé Arnaud, and several other literary and well-known men; whilst the Piccinnists boasted Marmontel, Laharpe, Ginguené, and D'Alembert. The bitter rivalries of these contentious disputants were prolonged up to 1780. Such a regrettable episode in the history of musical art was unprecedented, nor has the spectacle of a leading European capital divided into two hostile camps over the relative merits of two musicians been witnessed since.

The production of a new work from Gluck's pen was waited for by all Paris with feverish anxiety, and was an event of such engrossing consequence as to overshadow the interest in the political events of the day. During the period of his struggles in Paris, Gluck frequently left the city and its strife to visit Vienna, ever returning to conduct a new opera or re-animate the flagging spirits of his party. On the 23rd of September, 1777, he produced *Armide*; but it did not meet with that exceptional success the composer had anticipated. He fared better with *Iphigénie en Tauride*, performed on the 18th of May, 1779. This was the last but one of his great reformatory creations, and was received with unprecedented enthusiasm. All Paris was moved by it. His supporters were triumphant; his opponents acknowledged themselves beaten. Marmontel, and it seems Piccinni too, admitted the genius of the writer and his superiority. In *Iphigénie en Tauride*, apart from the many other beauties of this incomparable work, the successful tonal portrayal of the conflicting feelings of two opposed peoples, one barbaric and the other civilised, is a stroke of genius. The subject was a happy inspiration, and the bold contrasts presented by it were cleverly and successfully grappled with. The choruses of the fanatical Scythians with their wild exciting rhythms, the defiant shouts of the warriors accompanied by the clanging of cymbals and beating of drums, and the frantic dances of the barbarians which ever and anon interrupt the chorus, are among the most striking effects ever produced by the tonal art on any stage. In bold and vivid contrast with this tumultuous

rushing of men and voices we have the placid beauty of Greek civilisation and sentiment personified in Iphigenia and her priestesses, and refined classicism and heroic grandeur in Orestes and Pylades. All that subsequent masters have achieved in similar directions—*e.g.*, Spontini, in putting into juxtaposition Spaniards and Mexicans in *Cortez*; Rossini, Swiss and Austrians in *William Tell*; and Meyerbeer, Papists and Lutherans in *Les Huguenots*—found their initiation on *Iphigénie en Tauride*. And if any of these masters can claim to have equalled Gluck in imagination and ideality, they certainly cannot be said to have surpassed him. Gluck was well-nigh a septuagenarian (sixty-five years of age) when he wrote *Iphigénie*. Were we not assured of this, the freshness and spontaneity of the work might delude us into believing it to be the outpouring of inspired youth.

The last of Gluck's great works, *Echo and Narcissus*, was produced in Paris on the 21st of September, 1779. It met with little success. Though containing some good numbers worthy of its author—*e.g.*, the splendid chorus, "The God of Paphos and Cnidus"—it is inferior to *Iphigénie en Tauride*. A projected tone-drama, *The Danaïdes*, which was to have followed *Echo and Narcissus*, came to nothing, as the master was seized with a sudden illness which confined him for years to his bed, terminating fatally at Vienna on the 15th of November, 1787.

To complete the list of Gluck's compositions it should be stated that several Odes and Songs of Klopstock were set by him. He also mentally elaborated the same poet's more lengthy "Battle of Arminius," and often played the whole of it to friends, but as it was never committed to paper we are unable to pronounce as to its merits. The odes and songs include—"A Song of the Fatherland," "We and They," "Battle Song," "Youth," "Summer's Night," "The Early Graves," "Attachment," and "Welcome, oh, Silver Moon." They were partially published, some by Artaria of Vienna. The scores of *Iphigénie en Aulide*, *Orpheus*, *Alceste*, *Armide*, *Iphigénie en Tauride*, *La Cythère assiégée*, and *Echo and Narcissus* were severally published with French words in the year of their performance by Deslauniers. Simrock of Bonn was the first to bring out *Alceste* with German text. An Italian edition of *Alceste* appeared at Vienna in 1769, copies of which have become extremely rare. *Paris and Helen* was published at Vienna in 1770 by Thomas von Trattner. Simrock

also issued an orchestral score of "De profundis," which, with the eighth Psalm, "Domine Dominus noster," and an unfinished cantata, completed by Salieri, *Le Jugement dernier*, were the only sacred works Gluck ever composed.

The number of works on which the immortality of Gluck rests is small. Even were we to include the works of his pre-classic period, he would still stand as the least productive of the heroes of the genius-epoch of German music. About each of the six works which support the fame of the master, like so many gigantic pillars, we propose to add a few words.

The subject of his first great work, *Orpheus*, was treated as early as 1600 by the first opera composer known to history, Jacopo Peri. It was performed at Florence, under the name of *Eurydice*. Peri saw that the subject was well adapted for musical setting, and since his time a hundred other composers prior to Gluck, besides contemporaries and successors, have handled the same story. But notwithstanding the many treatments, that of Gluck stands out in the boldest relief, either casting them into the shade or effacing them entirely. And here we see the line of demarcation between the genius and the man of talent. If we were to ask ourselves wherein lies that which raises Gluck's *Orpheus* above all others, we should say the grand introductory scene to the second act.

If Gluck had never written anything beyond this one scene, his name would have been inscribed in imperishable letters on the tablets of the history of music. What intelligent hearer would not have felt that he was witnessing a revelation in tonal creation when listening to the supplicating alto strains of Orpheus entreating the pity of the terrifying immovable Furies of the netherworld, whose outbursts of pitiless anger are intensified in their frightful realism by an orchestral accompaniment imitating the barking of hell-hounds? Rousseau, contemporary and admirer of Gluck, has expatiated on this scene at length in an interesting and scientific pamphlet. He tells us that each time the spirits of Orcus thundered their terrible "No" in response to the earnest entreaties of Orpheus, he felt as though his heart had been pierced. The graphically depicted dance of the Furies, which brings this marvellous scene to a close, constitutes it, for its kind, one of the finest creations in the whole realm of music. Compared with this scene, the rest of the work is almost Italian. True, here and there earnest attempts at truthfulness leading to

new paths are observable, roads which up to the present day have not been fully explored, but the general tenour is not instinct with the genius of this particular selection. Still we must draw attention to certain instances worthy of notice—*e.g.*, the dolorous wailing of Orpheus over the tomb of Eurydice in the first act, echoed by a mournful chorus from the distant hills; the suave roundelay of the happy spirits for orchestra alone in the second act; the celebrated aria, "J'ai perdu mon Eurydice," which by its heartfelt strains appeals to us to-day. Such are a few instances where the genius of Gluck infused into a worn-out conventional Italian form the spirit of truth which has lifted it out of the commonplace and given it an existence beyond its merits. It should be pointed out that this plaint is in D major, and not minor, the usual resort of men of talent. It is one of those examples which show us that in the expression of deep sorrow genius is not restricted to any particular key.

In *Alceste*, the second reformation opera, Gluck surpassed his first great effort. *Alceste* is a tone-drama chiselled in strict classical beauty. It is a grand, serious creation, and conjures up the *personæ* and dialogue of Euripides in a marvellous manner. As we have only space enough to indicate the gems of this work we would mention first that immediately following the thrilling overture, uniting itself to a chorus of people imploring "Dieux! rendez nous notre Roi." The whole is a prologue of majestic tragedy, surpassing everything of the same description ever before created. The trumpet tones of the herald announcing the first appearance of Alcestis, a stately priests' march, the high priest's consultation of the oracle and its terrible reply, and the chorus of the frightened people dispersing in terror, form a whole of overpowering grandeur. The grand aria of Alcestis, "Gods of eternal night," is accompanied by strings, trombones, horns, clarinets, and oboes. Compared with the aria of Beethoven's *Leonora* it is as classical to romantic. In the one there is a Titanic, aye, Promethean defiance of fate and gods, and in the other, even in the last agonising moments of expectant ordeal, the trust in Providence sustains throughout all trials. The former is Greek, the latter Christian, and yet both are equally grand and touching.

In *Paris and Helen* we come to one of the least known and appreciated of Gluck's compositions. Its resuscitation and subsequent sure hold over the people can only be a question of time. As soon as a sufficiently bold

enterpriser undertakes to put it on the stage in an adequate manner, we have no hesitation in asserting that it will at once be admitted the equal of the master's other works. The overture, richly scored, opens with a joyful *allegro maestoso* in C major. This is followed by an episode in A minor, whose sweet melodiousness is in wonderful contrast to the bright movement preceding, the whole being brought to a climax by an heroic movement that forms a fitting finale to this masterpiece. The first aria, in G minor, portraying the love-longing for Paris, has an oboe obbligato which every now and then rises above the orchestra. The treatment is heartfelt and original. The F major aria in the first act, "Meadows sweet and flowered hills," with accompaniment for string band and solo horn, is conceived in a spirit so opposed to the eighteenth-century conventionalism, that we seem to be listening to one of the spring songs of Franz Schubert—*e.g.*, "Gentle zephyrs." The remainder of the opera is worked out in the same high style: notice the ballets, particularly that of the athletes, and the choruses and trios. It may be safely affirmed that, notwithstanding its scanty acknowledgment by the musical world, it is one of the brightest gems in Gluck's crown of music-dramas.

According to the historical myth the abduction of Helen eventuated in the Trojan War. And so *Paris and Helen* formed the prelude to *Iphigénie en Aulide*, Gluck transporting us to the shore where the Greek fleet was preparing to set sail for Troy. In *Orpheus* Gluck initiated the new style; in *Alceste* he reached the culminating point of his dramatic inspiration, thrilling tragedy, death-despising heroism never before nor after finding its equal. In *Paris and Helen* he is conscious of his newly-discovered strength. It is no longer necessary to rely on thrilling incidents or startling situations for success, and so the stirring episodes of the first two reforming operas are softened, and the tonal treatment and sentiment of the new drama flow naturally and easily together.

In *Iphigénie en Aulide* we are presented with another phase of the inventive faculty of Gluck. Here are fused the pathos of the severely classic *Alceste*, with the warm spirit of humanitarianism foreshadowing Christianity. In Goethe's *Iphigénie* we possess a charming specimen of this. The gentle trustfulness of Iphigenia, so Christian-like in filial devotion and submission to her father, constrained to sacrifice his beloved child for the good of the state. To save him this unspeakable torture she secretly destines herself

to death. Such peaceful resignation to the unalterable decrees of Fate, such simple heroism in a loving daughter, inspired Gluck to a tonal portrayal of a character not before heard on any stage, and the truthfulness of the colouring strikes a sympathetic chord in our own hearts. Nor is Agamemnon wholly Greek in his bearing. His was not the quiet uncomplaining acceptance of Fate which characterised the average Hellene. Throughout the three acts of the opera the combat between duty and parental affection is waged with terrible earnestness, rising to an impressive climax in the grand scene and aria of the last act. And Gluck's treatment is in keeping with the text; it is classical, yet tinged deeply with the modern Christian spirit. Even Clytemnestra, who is treated more than any other character in a decidedly classical and heroic mood, and Calchas also, the high priest of Greek fatalism, exhibit occasionally a marked tendency towards the Christian spirit of to-day.

We will briefly enumerate the chief musical numbers of the opera. First, the overture, which, in its well-balanced parts and formal beauty, reminds us of the structure of some Grecian temple. Then the scene between Agamemnon and Calchas, with an interpolated chorus of Hellenes demanding the appeasing sacrifice. In the same scene, during Agamemnon's aria, the use of the oboe obbligato is an instance of real genius. The plaintive tones of the wood-reed seem to emanate direct from the bosom of the sorrow-stricken father, and mournfully remind us of the approaching fate of the unhappy maiden. The employment of the oboe was an inspiration. The aria of the high priest sympathising with the grief of the broken-hearted father, "Behold in your pride, ye kings that are mortal," is worthy of special mention. Then the three numbers of Clytemnestra, viz., one in F major, the great scena in the last act, the following aria in G minor calling upon Jupiter to destroy the Hellenic fleet with his thunderbolts, and a plaint in B minor addressed to Achilles to rescue her child Iphigenia from the clutches of the fanatic horde—these three belong to the most effective dramatic creations in the whole range of musical literature. But were we to enlarge upon or even to note all that is beautiful and touching in this masterly composition we should far exceed our prescribed limits. We may, however, observe that when *Iphigénie en Aulide* was played for the first time in Paris the martial aria of Achilles, "Calchas, d'un trait mortel percé, sera ma première victime!" produced such an electrifying effect on certain

French officers present that they bounded to their feet in wild enthusiasm, clutching the hilt of their swords; and during the scena between Achilles and the chorus, "Chantons, célébrons notre Reine," the whole audience rose and respectfully saluted the then popular dauphine, Marie Antoinette.

In *Armide* Gluck presents us with yet another example of his versatile dramatic genius. Compared with his other operas it is the most sentimental. It might indeed be regarded, though in a slight degree, as evidencing the composer's anticipation of the quickly-approaching romantic school. The form, matter, and musical treatment all exhibit a leaning in that direction. The ruling spirit is entirely different to that which animates all his previous operas. In the latter, Greek subjects only were employed, and the contrast between them and *Armide* is apparent even to the casual observer. In the master's other works commencing with *Alceste* we invariably meet well-defined rhythm and decided outline of melodic motivi in the characterisation of the *dramatis personæ*. In *Armide* this treatment is less marked; the movement of voices and instruments in the same direction or in "contrary motion" in the Greek tone-dramas combines to give a plastic distinctness to the *personæ* which is equally visible in the form they take in the score; but the mood of *Armide* is chiefly lyric. Soft melodic dreamy outlines prevail in the orchestra and voices in place of decided and severe forms. Look at the lyrical treatment of the heroine's song "Like roses on Torus," and then at the fantastic picture of father and daughter exorcising spirits, or the abduction of the sleeping Rinaldo by Armida, with its fluttering orchestral accompaniment, or Rinaldo's joyous entry into the magic gardens of Armida, wherein the master has cleverly illustrated the murmuring of brooks and the singing of nightingales.

His setting of the exciting scene in the last act but one, where the two brave knights of the Cross, seeking to extricate Rinaldo from the love-meshes of Armida, are tempted by demons in the guise of their true loves whom they thought safe in their own land, is full of strange fancy. In Armida's splendid grand aria in F major, and the scene following in which the spirit of hatred accompanied by wild Furies that rise from the bowels of the earth strive to tear the image of Rinaldo from the heart of Armida, Gluck rises to his grandest. There he is the genius that created the Hades scene in *Orpheus* and the queenly majesty of Clytemnestra in

Alceste. The significance, depth, and diversity of Gluck's power are fully exhibited in the semi-Christian semi-pagan music-drama *Armide*. The mystic spirit that permeates the story impelled him to efforts of a character totally unlike those that produced his earlier classical Greek operas.

In *Iphigénie en Tauride* are concentrated all the excellences of Gluck's earlier dramas; indeed here he surpasses all previous efforts. We breathe the pure ether of humanity. We are charmed by the perfect blending of classical and Christian culture first bravely essayed in *Iphigénie en Aulide*. There we encountered the heroine, whose gentle adolescence was to be developed in *Tauride* into the matured priestess, who could appeal to the heart with an earnestness, intensity, and effectiveness hitherto unknown in any dramatic feminine creation. Wherever Iphigenia appears the interest centres in the music allotted to her, and it is always great. But besides her music, that assigned to Orestes in the scene with the Furies is also worthy of special mention. It bears a close resemblance to certain masterly scenes in *Orpheus* and *Armide*. In examining the music given to Thoas in *Iphigénie en Tauride* we are at once struck by the genius of the creating artist. Thoas' wild barbarianism is artistically metamorphosed into a terrible grandeur that holds us enthralled. Indeed, the beauties which meet us at every turn of the opera would detain us much too long were we only to glance at them. The splendour of the overture, however, arrests us. The tranquil peace pervading the opening subject is followed by a bright sunshiny movement rudely interrupted by a hurricane. Upon this tumultuous orchestral colouring the curtain rises, and we are launched into the opera proper. The storm gathers in intensity, priestesses wildly rush on the shore and invoke the aid of the gods, and the Hellenic vessel is driven by the tempest on the rocks, immediately to be struck by lightning. The treatment of this chain of stirring incidents is one of Gluck's best efforts, and ranks among the grandest portrayals of the upheaving of all nature that the dramatic tone-muse can show. But Gluck wrote what he felt, for such a revulsion finds its counterpart in the disturbances in the mind of man. We must further note the sweet song of Pylades in praise of eternal friendship, "But one wish, one desire," a song that will live through all ages; also the highly dramatic scene wherein Iphigenia relates her dream, and lastly her aria in A major in the last act, "Je t'implore, et

je tremble," which for grandeur takes high rank. A word as to this particular aria. Its chief motivo bears a remarkable resemblance to the well-known giga of Sebastian Bach in his partita in B flat major, the one with phrases for crossing the hands. Whether its employment by Gluck was by accident or design has not yet been made clear.

We have before remarked that the era of musical renaissance in its true and highest significance begins only with the genius epoch of German composition. Among those great and honoured masters Gluck stands pre-eminent. No one among them shows himself so much the true reformer in the most important branch of his art as Gluck. The real reformer is he who develops from existing material the unknown, modelling a fabric composed of divergent art-tendencies—justified in their initiation but opposed to other segments of the building—into an organically well-membered, well-balanced, consistent whole. It will be readily acknowledged that such a wonder-worker must be possessed of knowledge extending far beyond his own immediate art, since his desire is to bring his art into closer communion with the fundamental being of the world. And Gluck was marked out for this work. He had enjoyed the advantages of a solid general education much in advance of the general musicians of his period. His friends included not only his own fellow-craftsmen, but savants, philosophers, poets, littérateurs, and eminent foreigners. He busied himself too with all items of interest to the intellectual world at large. The works of Rousseau, Klopstock, Wieland, and doubtless Winckelmann's "Art History" and Lessing's "Laocoon," engaged his earnest attention. Indeed he stands out as the first great composer of eminent literary attainments in the history of musical art. We do not imply that his gifts were restricted to the writing of treatises on thorough-bass or harmony; no, but that he was the first to expatiate on the æsthetic in music. He devoted attention to the relation of the tonal to its sister arts and its application to human existence. Like all eminent reformers, he had the talent for and delighted in literary polemics; and here he finds himself in company with Luther, Hutten, Lessing, Herder, Rousseau, and Mirabeau. We must draw attention to an important feature in the literary work of Gluck also common to two of the first composers of the Tuscan music-drama—Jacopo Peri and Monteverde. These masters were his only precursors, and, like Gluck, assisted the public to understand and judge their par-

ticular art-workings by treatise and pamphlet, in which were set forth at length their intentions and principles. And after Gluck the only instance is that of Richard Wagner. The thoughts of Gluck embodied in his various prefaces, &c., have more than a passing interest. They touch questions of to-day. In a letter to the editor of *The Mercury*, a French journal, he says: "It is one of the longings of my heart to create a music that shall appeal to all people, one by which the ridiculous distinctions of national music shall be effaced." In describing his adversaries to the Duke of Braganza, he writes: "The sciolists, the art-critics, and fashion-setters are a class of people (unluckily very plentiful) who have at all times exercised an obstructive influence over the progress of art a thousand times more pernicious than that of the entirely ignorant. They wage war against a method which, should it take root, would annihilate their own pretensions." Occasionally Gluck oversteps the happy medium, and lapses into the paradoxical; but in this he is but in keeping with the reformer's character, that of undervaluing that which has been reached by comparing it with what he desires to achieve. As examples of this kind of criticism we would note (1) his remark on musical critics, "their soul is in their ears," which is not without signification to-day if we remember a certain not altogether unknown biassed pedant; (2) "I occasionally strive to forget that I am a musician," and this too has much point if we recall the inane popular Italian operas of his period; (3) a rejoinder to his pupil Salieri on being shown a new composition, "it smells of music;" and (4) his contempt for the fashion of his time expressed by "Ma questo non tira sangue," after witnessing a performance of a characterless Italian dramatic effusion.

It is interesting to the historian and musical amateur to peruse the various judgments pronounced upon Gluck by his great contemporaries. Dr. Burney, so often referred to in this work, says: "Gluck is not only a friend of poetry, he is himself a poet. Had he an equal command of words as he has of tones he would be equally great as a poet. In his accompaniments he is more than poet; he is painter. His instrumentation often paints the emotions of the singer, and lends to the passions the most lively colouring." Turning to France, we find that the innumerable opinions there expressed upon him would demand a volume to themselves. We must, however, content ourselves with reciting certain passages from Voltaire and

Rousseau. Voltaire had purposely refrained from mixing in the factious contentions of the Gluckists and Piccinnists, but on the 25th of January, 1775, when at Fernay, on the Lake of Geneva, he wrote to the Marquise du Deffau, a strong Piccinnist: "Pardon, madame, for Gluck, or rather for the Chevalier de Gluck. I thought I had informed you that a lady as beautiful as her voice is excellent had sang a pathetic recitative of this reformer to me, causing me infinite pleasure. . . . I implore your indulgence for finding enjoyment in Gluck's creations." The contributions of Rousseau to the paper war were countless. He was, as we have stated, a Gluckist. On one occasion, after a performance of *Orpheus*, he was asked how it had pleased him. He replied: "J'ai perdu mon Eurydice;" by which he was understood to mean that he had lost his long-cherished faith in the hitherto unsurpassable *opera seria* of the Italians. He is also credited with the happy rejoinder to the remark of a disheartened Gluckist on the equivocal success of *Alceste*, "*Alceste est tombée*," "*Oui, elle est tombée du ciel*." As we have observed, he is not positively known as the author of this smart repartee, but the writer of "*Le Dictionnaire de Musique*," "*Le Devin du Village*," and "*Mélodie en Trois Notes*" is more than probably the man.

Nor was there any lack of acknowledgment of Gluck's genius on the part of his celebrated contemporaneous compatriots. Klopstock, like Burney, speaks of him as the poet amongst composers. Wieland says: "At last we have arrived at a period when the mighty genius of Gluck has undertaken the task of musical reform. Should this ever arrive at completion, it will only be through the daring of a spirit like his. Arts which hitherto have been regarded by the mass as ministering instruments to the gratification of sensuous pleasure only shall be reinstated in their original dignity. Nature shall be enthroned on her lawful pedestal, which for so long has been usurped by the fitful power of fashion, luxury, and wanton sensuality. And what a grand and bold undertaking is here. But, alas! it is too much like the grand efforts of Alexander and Cæsar to create from the débris of decayed worlds a new perfected one, not to meet with a similar fate." And Herder too, when speaking of Gluck, says: "Listen to his *Iphigénie en Tauride*, for 'tis a holy music." In singing the praises of Anna Milder, the impersonator of Iphigenia, Goethe also eulogises the poet-musician. On the death of Marianne, the petted niece of Gluck, Wieland wrote to the

bereaved musician that Goethe was inscribing a poem of condolence to him. Karl August, Grand Duke of Weimar, a great patron of art and admirer of Gluck, also wrote sympathetically to the composer on this occasion. On the 24th of December, 1800, Schiller wrote to Goethe from Weimar: "On your return you will find *Iphigénie*, from which I hope every good will accrue. So heavenly is the music that even at the rehearsal, notwithstanding the distractions caused by the frivolities of the singers, I was touched to tears." He who has satisfied the best of his time lives for ever.

The criticism of Gluck on his own works has a special and peculiar interest. Writing to Bailly du Rollet he says: "You assert that none of my works will surpass *Alceste*, nor indeed equal it. To such a prophecy I cannot subscribe. *Alceste* is a complete tragedy, and I believe requires but little to make it perfect. You cannot imagine the number of hues and contrivances of which music is capable, nor the many paths that lie open to it. *Armide*, on the whole, is so different from *Alceste* that one might almost believe that they were not by the same composer. The little strength that was in me after *Alceste* I have used to finish *Armide*. In this I have striven to be more painter and poet than musician." In a preface to *Paris and Helen* he writes in reference to the aria of *Orpheus*, "Che farò senza Euridice"—"If but the slightest alteration be made, either in the movement or in the manner of expression, it becomes an aria for a marionette theatre."

To Marie Antoinette, Gluck was not only the great composer, but her eminent compatriot; and she marked her appreciation of the man by frequently receiving him in her dressing-room whilst at toilette, to engage in friendly conversation untrammelled by court etiquette. On one such occasion she inquired after the progress of *Armide*, when he replied: "Madame, il est bientôt fini, et vraiment, ce sera superbe." When Gluck was taunted with the seeming contradiction of writing a restless orchestral accompaniment to Orestes' melody, "Le calme rentre dans mon cœur," after the first scene of Orestes with the Furies, he vehemently exclaimed: "Il ment, il ment, il a tué sa mère." When Gluck had somewhat recovered the lukewarm reception of *Alceste* in Paris, he said to an intimate friend: "It would be ridiculous should this opera not succeed, and would furnish a remarkable instance in the history of the taste of your nation. Perhaps the style of *Alceste* is too new to please at once; perhaps the moment was not oppor-

tune, but I assert that it will please in two hundred years to come, for I am convinced that it is in harmony with all the laws of nature, and those are not subservient to fashion." *Alceste* was first produced at Vienna in 1767, and is still regarded by true musicians with reverence, therefore more than half of the master's prophecy has been fulfilled; the remainder will follow, and prove to future generations that the grand musical tragedy of *Alceste* was not written for two centuries but for all time. Will any one then contend that music is the only art whose master-works shall not have an eternity of existence like the great creations of its sister arts? We venture to think that the mention of Palestrina and Orlando di Lasso, whose beautiful creations have now endured for four centuries and a half, would be a sufficient rejoinder to so futile an assertion.

Of Gluck's manner of conducting, his contemporary Kramer draws a humorous picture. He says: "Good-natured and dear as the Chevalier de Gluck is in all other relations of life, he becomes, as soon as he stands at the conductor's desk, the veriest tyrant. The slightest error puts him into a towering passion, vented in the strongest language. Twenty and even thirty times does he demand the repetition of a passage from the most skilled orchestral executant before he is content. His manner is often so brusque that players refuse to sit under him, and are only reconciled at the intervention of the emperor with his gentle 'There, you know he does not mean it; it is only his way.' Artists, moreover, require double payment when in his orchestra. No *fortissimo* can be strong enough and no *pianissimo* weak enough for him. His mien and gesture when conducting reflect the various moods of the music; now it is wild, now soft and gentle, and anon sorrowful. He lives and dies with his heroes; he rages with Achilles, weeps with Iphigenia, and in the dying scene of *Alceste* throws himself back in his chair and becomes as a corpse."

It is well known that Gluck, like the fearless Händel, resolutely resisted all attempts of capricious *prime donne* and singers generally to overrule his will. He had the rare perception, too, of knowing the precise moment when to enforce his wishes on every one engaged on the stage. At a rehearsal of *Iphigénie* in Paris, two *prime donne*, relying on their popular prestige, deliberately refused to obey his directions, and he thereupon addressed them pointedly: "Mademoiselles, I have been summoned specially here to produce *Iphigénie*. If you sing, well and good; but if not,

that is your business ; only I shall then seek an audience of the queen, and inform her that the opera cannot be performed, and I shall put myself into my carriage and straightway leave for Vienna." The ladies saw the determination in Gluck's face, and feeling that he would carry out his threat, submitted, doubtless greatly surprised that a composer should hold such language, and particularly one who, in the spirit of the time, was in all probability called a German bear.

Of Gluck's instrumentation we have already made mention. In modern times the enthusiasm displayed by Hector Berlioz surpasses that of all other critics. In a long eulogy upon the scene of Orestes with the Furies he says : " One knows the deep impression produced by the musical setting of the scene in *Iphigénie en Tauride* when Orestes, tortured by pangs of conscience and worn with fatigue, throws himself down on the stage and seeks oblivion in sleep, uttering the words 'Peace return to me.' The orchestra glides gloomily, sighs and wails convulsively, whilst the violas with terrible and persistent murmuring predominate. Although there is not a note in this scene that is not the outcome of indefinable and genuine inspiration, yet it is evident that the magic effect produced on the hearer, and the feeling of terror that forces the tears to his eyes, are only the result of the syncopated violas and the regularly marked continuous rhythm of the basses." On another occasion he notes that "a splendid effect is produced in the oracle scene of *Alceste* by a tremolo in the second violins, which is intensified by the grand threatening progression of the basses, by a regularly repeated accented note in the first violins, by the gradual entry of the wind instruments, and by the elevated recitative to which all this instrumental progression forms a powerfully descriptive accompaniment. Of its kind I know nothing more dramatic, nothing more terrible."

The influence which Gluck exercised over contemporaries and successors was extensive and deep ; indeed it is even now present among our composers, and is destined to be felt far into the future. We must confine ourselves to but two or three of the most prominent instances. First, the French writer Méhul, who, personally as well as musically, was benefited greatly by it. He and Dittersdorf, already mentioned, may be regarded as the immediate pupils of Gluck. With Dittersdorf his influence was felt almost entirely in the comic opera, which art-form the genius of the disciple

elevated into the classical, whereas with Méhul it preponderated in the tragic. On the latter master it was so powerful that we can almost pick out with our hands certain parts of his opera *Joseph en Égypte* (performed for the first time in 1807 in Paris) that seem to have flowed direct from the pen of Gluck. In what we may term nobility, truthfulness, and intensity, Méhul proved himself a worthy pupil of a worthy master. His simplicity of expression and felicitously appropriate interpretation of the words are worthy of the most earnest study. The tunefulness of his unadorned melodies imparts to them the stamp of a Volkslied—i.e., folk-song. His character-drawing is remarkable in its plastic clear-cutting, whether it be the dignified Joseph, the childlike Benjamin, or the repentant Simeon. The following touching incident shows at what an early age Méhul's worship of Gluck began. When fifteen years old, poor and without friends, yearning to hear *Iphigénie en Tauride*, he secretly stole into the theatre and hid himself in a dark corner of the stalls to listen to a rehearsal. Discovered by the attendants, he was about to be rudely ejected, when the noise attracted Gluck. The master inquired the cause of the disturbance, and learned of the stealthy entry. He thereupon not only accorded permission for the frightened lad to stay the rehearsal out, but delighted him with a free ticket of admission for the first performance, which was to take place the next day. From that moment Gluck took a personal interest in the young Frenchman, invited him to his house, examined his first musical outpourings, and freely gave him advice.

Though less direct, the influence of Gluck on his younger contemporary Mozart was not less deep and lasting. The form and matter of the *Idomeneo* of the youthful master were in a great measure the outcome of the overwhelming impression of *Armide*, *Alceste*, and *Iphigénie en Aulide*, which Mozart heard in Paris. But Gluck's influence was not confined to the tragic side of Mozart's musical nature. It is clearly apparent that *Il Seraglio* was written under the strong shadow of Gluck's comic operas *Le Cadi dupé* and *La Rencontre imprévue*, composed in 1764. Notice first the similarity of the literary matter: all three are Eastern in subject. Next, Mozart's fondness for an aria in *La Rencontre* on which he wrote several variations, and then the Turkish musical reminiscences in Mozart's orchestration, which are, however, more humorous than Gluck's. And further, the serious ballet of Gluck, *Don Juan, or the Stone Guest*, might surely have

suggested to Mozart his *Don Giovanni*, and have influenced the moulding of that immortal work.

Equally great was Gluck's influence on subsequent composers of note, and particularly on Spontini. In mind, style, and expression he is a Gluckist. His grand heroic operas *La Vestale*, *Olympia*, and *Cortez* would never have existed in their present form without Gluck's model. And Cherubini's *Medée*, too, shows that its creator had not studied the scores of Gluck in vain. We further venture to see the master's influence in the *Fidelio* and *Ruins of Athens* of Beethoven; and we would say in Richard Wagner too, for although his literary subjects are of another world, his dramatic principles are grounded in Gluck. His addition to the finale of Gluck's overture to *Iphigénie en Aulide*, and his elaboration of the score generally, so conscientiously and discreetly done, show the respect he bore his great predecessor.

Somewhat similar circumstances to those which led to the invitation of Porpora and Hasse to London to weaken the power of Händel prevailed in the summoning of Piccinni and Sacchini to Paris to oppose Gluck. And in both instances, after severe struggles, the German tone-poets triumphed over their more fashionable rivals. After the death of Händel and Gluck, the masters of the genius epoch, particularly Mozart and Beethoven, continued the contest with undiminished earnestness for the pure and good in musical art. And although victory was never doubted, yet it was not finally secured and acknowledged until some time after the death of those two giants—Mozart and Beethoven. For though Gluck and Händel and Haydn triumphed during their lives over pretentious contemporaries, the victory was not final, nor was it won without a severe struggle. There is reason to believe that the worry attendant on these jealous party strifes seriously affected Gluck's health and materially hastened his end. The master left his widow Marianne a considerable fortune. He died but a few weeks after the first performance of Mozart's *Don Giovanni*. With this opera dates the triumphant entry of romantic music. This style was absolutely opposed to that of Gluck, who, in his complete works, takes his stand on the purely classical. The master was buried in the Matzleinsdorfer cemetery at Vienna, where a noble monument has been erected to his memory. Of his many busts, Houdon's colossal one in marble, now in Paris, is the best. King Ludwig of Bavaria set up a bronze

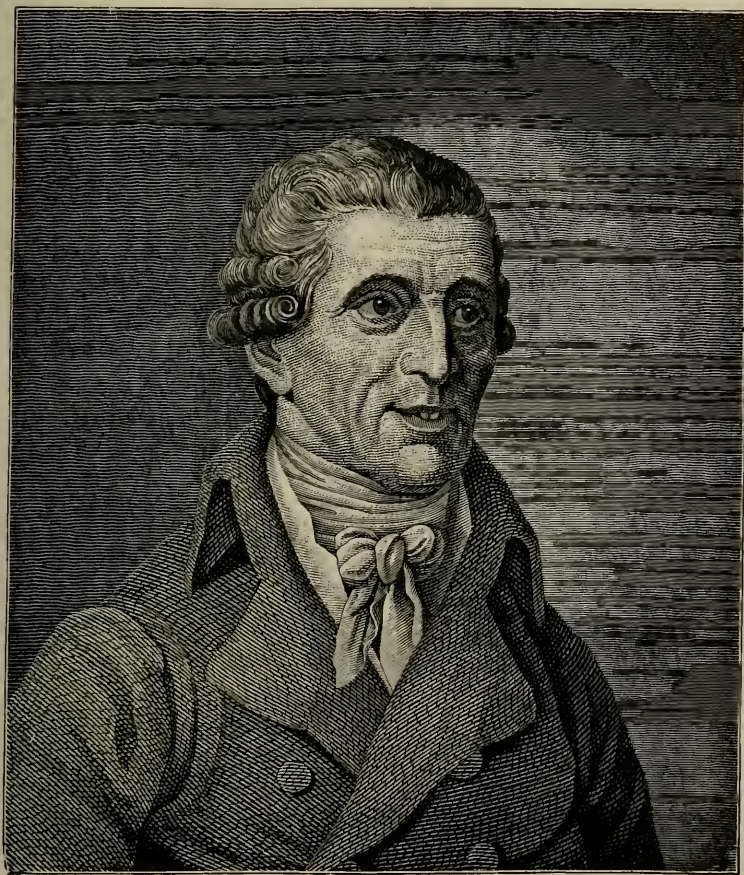
statue of Gluck on the 15th of October, 1848, in the Odeon Platze, Munich, which was removed subsequently to the Promenade Platze where it still exists.

The master sought the historic land of the Hellenes with his whole heart, and found it. Neither strenuous opposition nor an advanced period of life restrained him from creating his marvellous reformatory music-dramas, and that, too, notwithstanding that his earlier works, penned in the fashionable style of the eighteenth century, had secured him easy and universal triumphs. It would be difficult to mark his creative activity better than it has already been done (1778) in the Grand Opera House at Paris, where beside Lully and Rameau the marble bust of Gluck stands inscribed "Musas præposuit Sirenis."

CHAPTER XXIX.

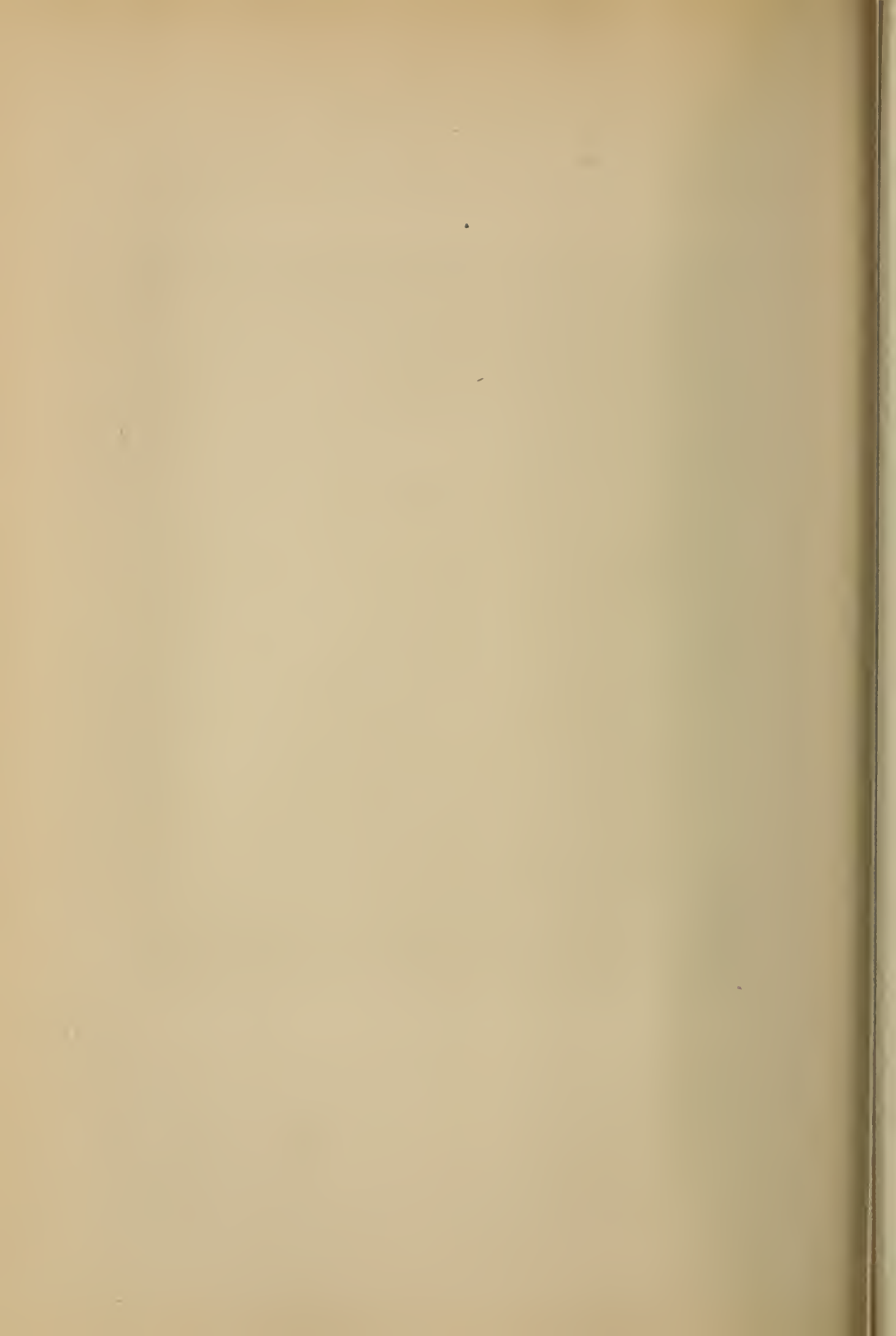
JOSEPH HAYDN.

GRANDEUR and unaffected simplicity are the natural attributes of genius. Humour is not so, yet in Bach and Händel we meet occasional flashes of it unsuspected by the composers themselves. Examine Bach's fugue on the *Cornetta di Postiglione*, and note the natural, easy, humorous flow of the music. Then turn to the cock-crowing in his "St. Matthew" Passion, or to his gambols with the pretty motivi in the C sharp and D major preludes, Part 1 of the 48 Preludes and Fugues. In Händel it speaks to us from out his giant *Polyphemus*, and in the whimsical "There came all manner of flies," from *Israel in Egypt*. Nor is there any lack in both masters of premeditated humour. The "Peasant" and the "Coffee" cantatas are clearly instances of intentional pleasantry. But of satire the examples are extremely rare. That mirthful banter born of worldly ease and comfort, or which springs from a cheerful acceptance of the decrees of the inevitable, did not enter into their compositions. Gluck, the third precursor of Haydn among the masters of the genius epoch of tonal art, shows no indication of musical fun, either spontaneous or premeditated, in any of the great works which have made his name famous. But with Haydn, humour is a prominent characteristic. It



JOSEPH HAYDN.

Born at Rohrau, 1732 ; died at Vienna, 1809.



dominates his being. It is not exceptional, but exhibits itself throughout his creative efforts. He is conscious of it, yet the consciousness does not strip it of its unaffected ingenuousness. He often infuses into it a refined, amiable irony pleasant to contemplate. His naturally happy mood, combined with a playful fancy, seriousness, and melancholy, delight and charm us and make themselves felt even in works not written with a direct humorous intent. His humour is of that pure, solacing character which conquers pain and grief while liberating and elevating the soul. It is that humour which the poet describes as "smiling through grief." It is more delicate than the humour of the people; indeed it is as far removed from their blunt, sometimes coarse fun as from the demoniacal humour which proceeds from the desperation of stirring dramatic situations, such as may be found in imposing grandeur in Shakespeare, Mozart, Michael Angelo, and Beethoven. Haydn's humour consoles the disappointed and soothes the sorrowful. The sad contrast between man's cheerful contemplation of an ideal and the actual realisation is touched with a light, loving hand. Viewed from these various aspects, Haydn might well be characterised the father of humorous tone-poetry. True, there were writers prior to Haydn, Bach, and Händel who exhibited unmistakably humorous traits, but these are either of such rare occurrence, or so faint in character, or as unconscious utterings, that they cannot count. Thus the Netherlander Gourbet, in his "Bird sonata," is unmistakably humorous; likewise Orlando Lasso in his Italian Villanellas; and many old German masters in certain four-part songs, as well as a few Italian writers of secular songs. Jannequin indulged more largely in musical pleasantry, but he, after all, was more of a spirited joker than a subtle humourist. Yet, notwithstanding that they all show a mirthful vein, musical humour, as a branch of musical art, owes its initiation to dear, happy "Papa Haydn." Before he appeared it did not really exist, funny or comic most accurately describing that which most nearly approached it.

But Haydn is something more than the tone-poet of humour: by his instrumentation he is the father of the modern orchestra. With some isolated exceptions, Händel and Bach treat the instruments as though they were chorus voices or organ parts, which, according to their register, move in unison or octaves, or are interwoven with the other parts. Haydn was the first master to treat the orchestra as a distinct factor, as one

opposed to soli and chorus. Nor does he do this in single instances, but as a general rule. With him the orchestra is an independent entity, and when put in juxtaposition with the vocal element, still moves its own way. He is also the first of the great masters to add special groups of instruments to intensify the sonorousness. His tone-colouring is more massive and the combinations more multiplied, the number of instruments greater, and the volume of sound is larger.

We should not be faithful to historical truth were we not to acknowledge the debt Haydn owes to Mozart as regards the increased importance of the orchestra. It has been a common error of certain superficial writers to credit the elder master, the composer of the *Seasons*, with what was actually inspired by the younger master. Haydn outlived Mozart eighteen years, and it was just in that very period that he gave birth to the *Creation* and the *Seasons*, and to many of those important symphonies and chamber compositions which have immortalised his name. It would not be difficult to indicate special instances where the elder master has followed the younger. Thus during those years he made a more prominent use of the clarinet than hitherto. With Mozart the clarinet was a favourite among the wood-wind instruments, and Haydn was impressed with Mozart's use of it and followed him. Again, his more frequent use of muted strings, the employment of particular groups of instruments, strings, wood, and brass, and the production of special effects arising from the combination of such groups or portions of them, followed upon his intercourse with Mozart. It would, therefore, be more accurate to bracket the two masters as the progenitors of the modern orchestral colouring. Without doubt they are the founders of our orchestra. All attempts at specific tone-painting prior to them are deficient one way or another, and can only be regarded as preparatory steps to its everlasting establishment by the genius of Haydn and Mozart. If there be any superiority of one over the other, it attaches to Haydn. His colouring is more expansive and decided than Mozart's. Perhaps Gluck is the only master who has any claim to rank beside Haydn and Mozart as a tonal colourist, but his style is neither so full nor comparatively so new.

To the real tone-poet orchestral music is the medium by which he conjures up in the mind of his audience the effect of external impressions on his own mind. If he desires to present to the mental gaze pictures of

landscapes, or any of the multitudinous varying aspects and sounds in nature, he will not think of imitating them realistically, but will set them down as they have impressed his own mind. To produce them with any approach to realism he would be unable, the material of his art would not admit of it, and if it did, a headlong descent to childish contrivance would inevitably be the result. What he will endeavour to do will be to produce in the hearts of others the same impressions and emotions which the subject had produced in him. There are not wanting instances in vocal music of tonal colouring of this character. The Italian masters of the sixteenth and seventeenth centuries excelled in it, and this, bear in mind, at a period anterior to Bach and Händel. Thus we have Palestrina's "Missa Papæ Marcelli," where the coming-down of Christ from heaven is suggested by descending vocal passages, whilst the tonal colouring of the attributes of the Virgin Mother is of a sublimely touching character. The Venetian masters also distinguished themselves in vocal painting. Both the Gabrielis and their imitators exhibit a richness and splendour in their double choruses which remind us of the richly-gilded dome of St. Mark's, where they were performed, whilst Lotti's famed eight-part "Crucifixus" grandly and pathetically treats of the erection of the cross, the form of which is even apparent to the eye in form in the opening phrases of the score.

This vocal painting of nature and of impressions received from the external by these early masters was transferred by Haydn to the orchestra. To depict at all adequately what thus passed through the mind, the expansion of the orchestra was imperative. By expansion is not meant the addition of new instruments so much as new effects produced by novel combinations. Particular instruments were employed to give certain characteristic effects, and various and strange combinations were introduced which considerably increased the power of the orchestra. Bach, Händel, and in a higher degree Gluck had all experimented in the enlargement of the resources of the orchestra, either by solos for obbligato oboe, flute, violin, and violoncello, or by scoring appropriate and characteristic accompaniments. But it was never more than a momentary inspiration, and in the case of Gluck was confined to the delineation of emotions, to the exclusion of impressions received through nature. It was Haydn who continuously depicted the external with the orchestra alone. His presentation of chaos, and the departure of winter storms, painted in masses of tone-colour, produce in

the mind of the hearer a picture "of the earth without form" never before conceived. No master hitherto had attempted such a purely orchestral drawing of nature's workings. Even when voices and instruments are united, his colouring appears quite new, for his predilection for orchestral effects ever strongly exhibits itself.

The innumerable interludes for the orchestra in his vocal and instrumental compositions are peculiarly his own. Although Händel attempted to reproduce external nature, his painting partakes of the character of *fresco* indications, and cannot be compared with the careful detail of Haydn's tone-colouring. And though many an early master had endeavoured to portray spring's delights and the songs of birds in accompanied or unaccompanied airs and choruses, though many an organist imitated the raging elements in his playing (degenerating occasionally into a profane use of the sacred instrument), nothing can approximate to the exquisitely rich, varied, and elaborate tone-paintings of Haydn. Haydn was the first to present us with a complete tone-picture of the seasons: spring with its perennial joys, summer with its shady woods, winter and its storms, the setting sun, the pealing of village bells in the quiet eventide, and a hundred other scenes enacted daily in surrounding nature. And how wonderful it is! The orchestral colouring of Bach and Händel is to Haydn's as their occasional flashes of humour to that of the composer whose every composition betrays his naturally humorous mind. Haydn's preference for the orchestra, and his gift in employing the innumerable combinations arising therefrom, considerably aided him in the more accurate presentation of his many touches of humour. His command over the orchestra, combined with his innate humour, resulted in most brilliant effects.

Haydn is not only the father of musical humour, and part-founder of our present orchestra and manner of tone-painting, he is also the creator of the modern symphony and sonata form. Regarded as such, the whole of our orchestral and chamber music, *i.e.*, purely absolute instrumental music, comes from him. This is perfectly accurate, notwithstanding the recollection of Mozart's influence, for in the early part of his career Mozart profited as much from Haydn as subsequently Haydn from his pupil. Without Haydn, too, it would be difficult to conceive Beethoven. In symphonic writing Haydn has far more in common with him, and approaches him more nearly than Mozart. The governing principle of Haydn's orchestration, viz., the

Violino
ma.

2do

Viola

Violoncello

Double
Bass

A handwritten musical score on aged paper, featuring ten staves. The notation is in brown ink and includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into two systems by a vertical line. The first system contains the first four staves, which are labeled on the left as Violino ma., 2do, Viola, and Violoncello. The second system contains the remaining six staves. The notation is dense and appears to be a working draft or a composer's sketch. There are some corrections and erasures visible throughout the score.

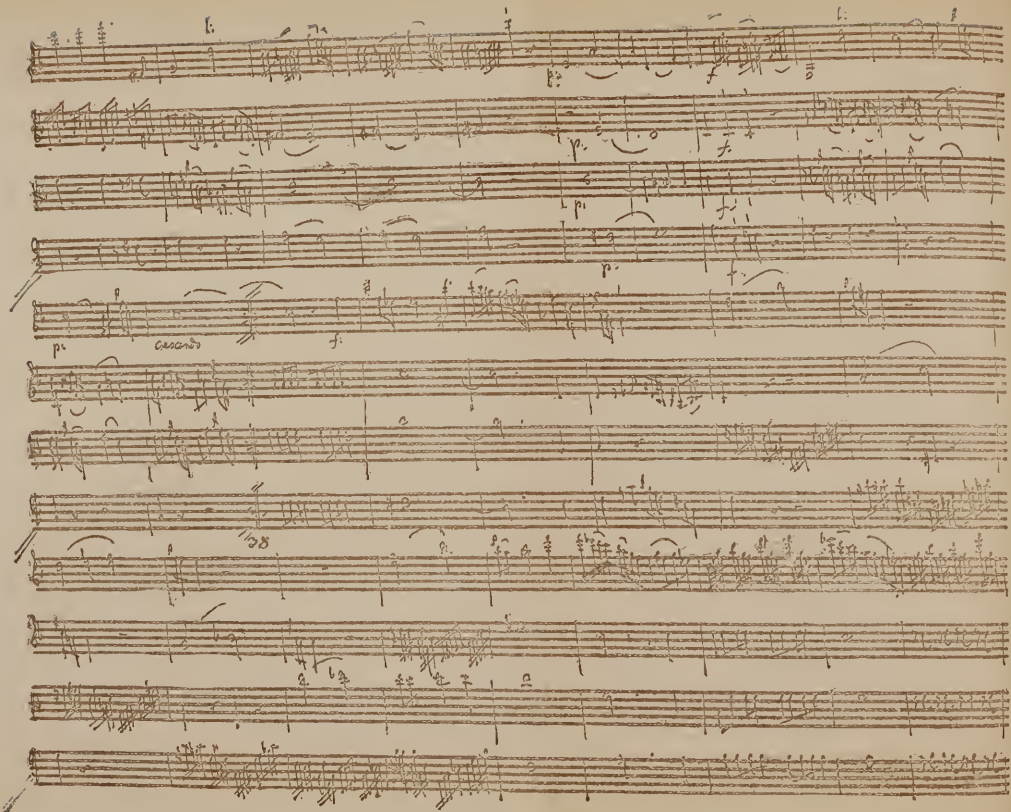
Divertimento a quattro. p 2 Violini, viola, e Basso.

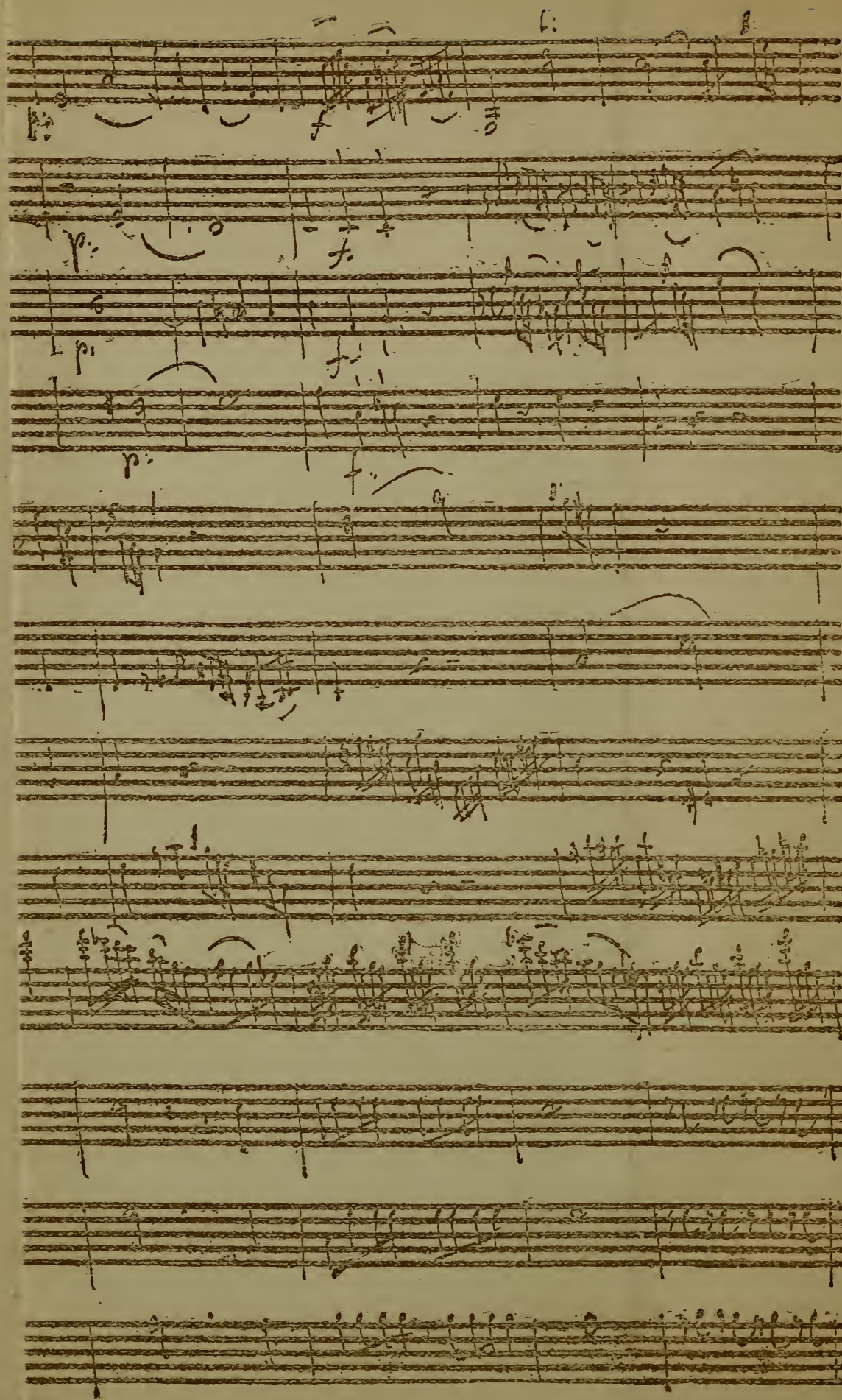
fr. Adame Bonini

Di Giuseppe Haydn 777.

Handwritten musical score for *Divertimento a quattro* by Joseph Haydn, originally by Adame Bonini. The score is written for four parts: Violino primo, Violino secondo, Viola, and Basso. The notation is in brown ink on aged paper, featuring various musical symbols, clefs, and dynamic markings such as *f* and *p*. The score is organized into systems of staves, with some staves showing multiple measures of music. The handwriting is in Italian, and the overall style is characteristic of 18th-century musical notation.

FROM HAYDN'S DIVERTIMENTI FOR STRING INSTRUMENTS.
(The original MS. now in the possession of the Society of the Friends of Music, Vienna.)





predominance of strings, has been adopted by all the great symphonic writers from his time up to the present, by Schubert, Weber, Franz Lachner, Spohr, Mendelssohn, Schumann, Gade, Raff, Volkmann, and Brahms.

The imperfect sonata form of the Italian Sammartini school and of the German Philipp Emanuel Bach, a stiff conventionality but rarely broken through by these masters, was elevated by Haydn to the modern classical art-form. Its life-principle is the contrast presented by two chief themes, a dualism introduced by Haydn. On this system of double *motivi* rests all that is grandest in the symphony and sonata.

Haydn is the first master who in his character-drawing introduces us to men and women like ourselves. He does not strive after the high ideal of his predecessors. His characters live and move with us. The animating spirit of Bach was strong Lutheranism. This was the grand German feature of his writings, and consequently it appears only in his sacred compositions. Händel presents us to heroes of the Old Testament, to the classico-mythological era, and to mighty warriors of Alexander the Great type. Gluck's *dramatis personæ* are Trojan warriors, richly-draped Greek women, priests, kings, and heroes of antique tragedy. It is not until we come to Haydn that we witness the joys and sorrows of men and women of our own time and dwellers in our own land, the tiller of the soil, the wine-presser and shepherd, or homely figures like Simon the farmer, his daughter Anna, and the peasant Lucas, in the *Seasons*. We move with him through German spinning-rooms, where the girls relate stories to the accompanying musical hum of the spinning-wheel, or we rove through woods to follow the chase. His whole heart is in nature. He loves to depict her in her many varying aspects, and at all seasons, and all is touched with a light tender hand. His types are of home. In the *Creation* the normal man and woman, Adam and Eve, do not belong to any particular country, but are far more nearly related to us than the mythologic and heroic figures of a grey primordial time or of the Grecian age. His delineation of nature is ever the same, fresh and loving, whether we look at the *Creation* or the *Seasons*.

Haydn's music is the reflex of his nationality. This permeates all his writings, and is as easily discernible in his instrumental music, especially in the symphonies, as in those where the scene or the words supply the key. Love of life, of poetry, and humour, the characteristics of his country-

men of German Austria, constantly present themselves to our notice. His symphonic minuets appear to evolve themselves directly out of the people's music, and notwithstanding their artistic elevation, contain endless reminiscences of popular folk-song. This is apparent in the unrestrained frolicsome rondos of his symphonies, and is so strong in the march-like allegretto of his military symphony that we almost seem to see the glitter and splendour of a grand parade of troops before Maria Theresa, Austria's great Empress, or her successor the Emperor Joseph.

It is beyond controversy that of the great masters of the German genius epoch, Haydn was the first to make himself intelligible to the masses. He spoke a musical language that appealed with the same directness to the skilled artist as to the merest layman. His younger contemporaries called him "Father Haydn," an affectionate mode of address that has remained till to-day, and, what is significant, one not accorded to any other of the great masters. Haydn disseminated his art among all. He was its real seculariser. True, Händel and Gluck (and even earlier but less gifted masters) had striven to break its almost exclusive connection with the Church, and to bring it into the every-day life of their fellow-men; but these creators of the grand musico-epic and tragedy moved in such ideal regions that their immortal works were only able to make way among the people by slow degrees. But with Haydn the case was entirely different. His strains entered immediately into the heart, and would have been more universally appreciated at a much earlier period had not the first half of his life been spent almost exclusively in the service of the Princes Esterhazy.

The story of Haydn's life furnishes a speaking and interesting comment on his position among the great masters. His early surroundings, apart from his natural gifts and perseverance, the adversities which met him at every turn, throwing him into certain streams of society, combined to make him what he became—the tone-poet of the people.

Franz Joseph Haydn was born on the 31st of March, 1732, at Rohrau, in Lower Austria. He was the second of a family of twelve, his father being a wheelwright. When the day's toil was ended the family spent a musical evening, as is usual among the poorer classes in Germany, Haydn's father accompanying on the harp. It sometimes happened that the village school-master was present at these homely concerts and noticed how strictly little

Joseph, or Sepperl as he was familiarly called in the Austrian tongue, kept in time and tune. By the advice of relations he was sent to school at the little town of Hainburg, where he soon entered the school choir. The rare purity of his voice attracted the attention of Reutter, precentor of St. Stephen's Cathedral, Vienna. With a view of securing the boy for Vienna, Reutter sent for him and gave him a "shake" to sing, which was performed with such accuracy that he was immediately drafted into the cathedral choir. The chapel-house attached to St. Stephen's was now the home of the lad. It should have been a happy home of instruction, but it was, alas! a house of suffering. Reutter did not devote the usual care to his pupil, and from casual lessons in musical theory it drifted into complete neglect of all tuition. His treatment of the lad was harsh and even brutal, and he sought every opportunity to chastise him. And so it happened that, finding him guilty of a harmless, boyish prank, Reutter seized it as a pretext to turn the now broken-voiced chorister into the street without any provision for his future. It was a cold, rainy night in the November of 1749 when poor Haydn, seventeen years old, left the inhospitable doors of the chapel-house without a penny in his pocket and no home to go to. The friendless youth roamed the streets all that night. In the morning he met one Spangler, a tenor singer and an acquaintance of his. Spangler was himself in the direst straits, but with that readiness of the poor to succour their more needy brethren, he took Haydn home and gave him shelter in the same attic where he himself lived with his wife and child. Absolutely dependent on himself for bread, Haydn strove to get lessons, and eked out a miserable existence by singing in choirs or playing in bands. His life at this period was of the hardest. He took part in street serenades, in which he played the violin. The custom of serenading is spoken of by Prætorius of the seventeenth century; it was common in Haydn's time, and exists still in several parts of Germany. His slender income was further increased by playing at weddings and baptisms. For these feasts it would seem that he sometimes composed, as his early works have reference to such occasions. In the autumn of 1751 he wrote instrumental music for a serenade performed by himself and comrades before the house of Kurz, a comic actor, in honour of the actor's pretty wife; and many are the graceful minuets that, under similar circumstances, found their way into the pleasure-gardens of Vienna. These efforts do not disclose the after-genius

of the master, but they were of much benefit in affording him opportunities of becoming acquainted with the nature of various instruments and orchestral combinations. Moving among the labouring poor, the people's songs fixed themselves in his heart, he himself being a child of the people, and filled him with that irrepressible humour which remained ever fresh throughout his life.

In 1750, desiring to live alone, Haydn rented a garret in a house in Vienna known as Michael's house. Here the well-known operatic librettist Metastasio also lived. Without means, modest, and retiring, Haydn did not appeal to any known master for help, but studied his art in the solitude of his garret. The wretched room afforded him but poor protection against the wind and rain, yet nevertheless it contained the priceless treasure of an old worm-eaten spinet which poor Haydn had managed to secure. On this inadequate instrument he diligently practised Philipp Emanuel Bach's sonatas. Here he studied Mattheson's "Perfect Conductor," Fux's "Gradus ad Parnassum," and practised on such stringed instruments as he could procure. It was in this melancholy room, nigh to the gods and the clouds, that he produced his first mass, erroneously dated by some writers 1742. When, as an old man years after, the master discovered the manuscript among his papers, he experienced much delight in it, and re-arranged it—a striking testimony to the genius of the lad of eighteen.

Report reached Metastasio of the hard-working youthful musician who was living in the same house. The poet sought Haydn out and assisted him. The education of a young lady of good birth, Fräulein Martinez, had been entrusted to Metastasio, and he engaged Haydn to teach her the harpsichord, for which he was to receive free board. Marianne von Martinez, then ten years old, subsequently grew into musical celebrity. At the early age of seventeen a mass by her was performed at St. Michael's Church, Vienna. She was a favourite of the Empress Maria Theresa, and is extolled by Burney, who knew her, as a singer and player, almost as highly as Gluck's niece. Metastasio introduced Haydn to Porpora, who was then in Vienna. Porpora at that time was giving singing lessons at the house of the Venetian ambassador Correr, and he employed Haydn during the lessons as accompanist. When, later on, the ambassador went to a watering-place, Porpora, who accompanied the family, engaged Haydn at a monthly salary of six ducats and free table with the upper servants, himself not



Nicolas
 de Galantha, Comte du St.
 Empire, Ordinaire de la Cour Royale,
 Hongrie et de Bohême,
 de toutes les Russies, Chevalier des Ordres

Esterházy
 Empire Romain, Ambassadeur
 Impériales et Royales de
 près de sa Majesté Impériale
 de St. André, et Alexandre, Kisly etc.

par G. B. Haydn del. et sculp.

Gravé par V. P. de la Haye, par G. B. Haydn del. et sculp.

PRINCE NICHOLAS ESTERHAZY.

(PATRON OF HAYDN.)

Born 1765; died 1833.



scrupling to require menial service from the young composer. About this time Kurz, the actor previously referred to, procured for Haydn an order to set to music a comic opera entitled *The Crooked Devil*. Haydn joyfully accepted and finished his work, receiving for it the handsome sum of twenty-four ducats. This opera was only twice performed. Between 1752 and 1755 Haydn occasionally acted as accompanist at the private concerts of the Prince of Hildburghausen, where he encountered Gluck and other noted Viennese musicians. In 1755 Baron von Fürnberg, a musical amateur who occasionally gave concerts at his country-house, Weinzierl, commissioned Haydn to compose for him. When he received this order he was twenty-three. He set to work and produced his first string quartett. It was successful beyond expectation, and at once made him a name among the music-loving and intelligent Viennese. He now felt bold enough to increase his fees, and charged from two to five florins for a month's lessons. He is said to have held for a time the post of organist to the Count Haugwitz. His first authenticated fixed engagement dates from 1759, when he was appointed chapel-master to Count Morzin. It was during this engagement, according to Griesinger and Pohl, that he wrote his first symphony in D major. He stayed with the count barely a year, leaving on account of the monetary embarrassments of his employer.

In 1761 Haydn entered the service of the Esterhazy family. It was a bright step for him, and productive of much future good. The princes of Esterhazy had been famed for generations as discriminating art-patrons, and with them Haydn remained for the long period of thirty-three years as director of music. His first master was Prince Paul Anton (1761), second, Nicolas Joseph, brother of Paul (1762—1790), Anton, son of Paul (1790), and lastly, Nicolas (1794), grandson of Nicolas Joseph. In 1795 Haydn was temporarily with the Esterhazy family, but only to conduct his own music. The princes treated him with consideration, and showed themselves appreciative of his talent by substantially increasing his salary from time to time, beginning with 700, then 1,000, and finally 1,400 florins, which last sum was bestowed on him as a pension on quitting the service. Considering the greater value of money at that period, and that he lived free in the palace besides enjoying other advantages, Haydn must have found himself in comparative affluence after the sore trials of his early life. This advantageous position was beneficial to Haydn's artistic sense

as well as in the alleviation of his physical wants. It afforded him ample leisure for composing, placed him at the head of a number of capable musicians, most of whom were personally attached to him and anxious to play immediately whatever came from his pen. Such a happy state, seconded by his exceptionally friendly relations with his noble masters and the solitude of his adopted home, kindled in him that quiet and reflective mood from which in all arts the most important works have sprung.

Shortly before entering upon his duties with the Esterhazy family, Haydn married the daughter of a hairdresser named Keller. The musician was in love with the younger sister, but she entered a convent. Keller knew the good-nature of Haydn, and cajoled him into the marriage, although he knew he had no sympathy or affection for the girl. Under such circumstances it was fortunate for Haydn that the quarrelsome, obstinate temper which she possessed showed itself from the first so strongly that Haydn gave up all hope of domestic peace. For almost forty years she embittered his life; but the good Haydn having assumed a responsibility, resigned himself to his fate with heroic fortitude. He lived within himself and felt not the bickerings of his shrewish spouse. In the last years of his life he lived apart from her.

During 1761 and 1790, while in the Esterhazy service, he composed a considerable number of those works which have won for him immortal fame. These include six of his best and ripest symphonies, noted by Pohl in his Haydn-chronological-thematic catalogue as 55, 56, 58, 60, 61, and 63, and stated by him as composed between 1766 and 1790. Among them are the well-known "La Reine de France" in B flat, and the "Oxford" in G, written before his visit to England. The opening bars of these are as follows:—



LETTER FROM JOSEPH HAYDN TO MR. SALOMON OF LONDON.

(Original in possession of the Society of the Friends of Music, Vienna.)

VIENNA, 18th May, 1799

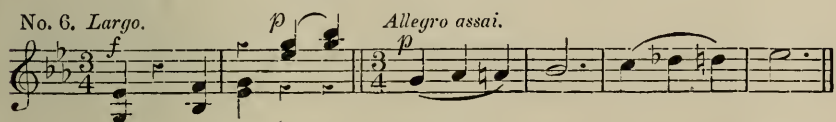
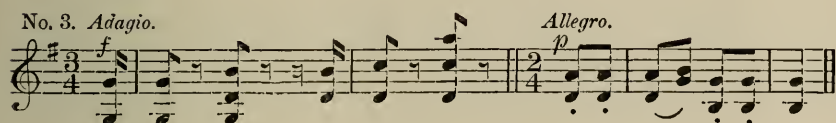
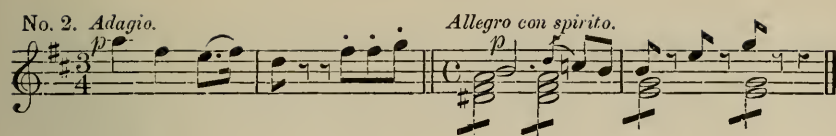
DEAREST FRIEND,

The bearer of this, Mr. Sonleithner, is a young man of great attainments, and whose character you will, with your deep knowledge of human nature, gauge more accurately than I can describe it to you. His proposed musical enterprise is most interesting, but I fear without help he will not be able to carry it out. He has begged me to recommend him to some capable man in London, and I have therefore taken the liberty of sending him to you. If you can further his object, you will confer a great boon on the world. With the assurance of my most distinguished esteem,

I remain, dearest Friend,

Your most sincere Friend and Servant,

JOS. HAYDN.



During his service with the Esterhazy family he also wrote the oratorio, *The Seven Words from the Cross*, 1785, which he repeatedly declared to be one of his most successful efforts. The six grand string quartets, 1787, dedicated to Frederick William II. of Prussia, also of the Esterhazy period, are models of this art-form called into existence by him.

The Esterhazy orchestra in 1766 numbered 17 performers: 6 violins and violas, 1 violoncello, 1 double bass, 1 flute, 2 oboes, 2 bassoons, and 4 horns. It was subsequently increased to 22 and 24 executants, including trumpets and kettle-drums when required, and from 1776—1778, clarinets. Haydn's duties were to rehearse the orchestra daily, and compose for it, to give musical lessons in the palace, and to instruct the singers engaged by the prince. It is not a little curious that the tuning of his own harpsichord in the orchestra was part of his duties—*i.e.*, the one at which he sat as conductor. The choir consisted of 3 trebles, 1 alto, 3 tenors, and 1 bass.

For recreation Haydn indulged in hunting and fishing. During the

winter he often obtained permission to visit Vienna. There he met many of the great musical celebrities of the day, and enjoyed the concerts he attended as a quiet auditor instead of as an active conductor. But he was not inactive on these occasions. He still had to prepare programmes for his orchestra, for though he was absent from them, the Esterhazy palace received princes, counts, and on one occasion the Empress Maria Theresa, and concerts had to be arranged for these august personages.

In 1790 Haydn was invited to London, to appeal to a public already prepossessed in his favour. The London public had been introduced to his compositions by English musicians. Salomon, a violinist and enterprising concert-giver, engaged him to conduct twenty concerts and write an opera for 3,000 florins, and for every new composition which he should produce 100 florins extra. As a guarantee he deposited with Count Fries, a Vienna banker, the sum of 5,000 florins before Haydn moved in the matter.* The master, now in his fifty-ninth year, accepted this invitation, and left for London on the 15th of December, 1790, where he arrived on the 2nd of January, 1791. Von Wurzbach dates the first concert the 25th of February; others the 11th of March. His successes in London surpassed all expectations, and emphatically silenced all opposition. The Prince of Wales engaged Haydn to conduct twenty-six court concerts, but omitted to recompense the master for the same. Under advice the account for 100 guineas was sent into the British Parliament, who at once requited the musician for his services. He left the shores of England laden with riches and honour, and the title of Doctor of Music conferred on him by the University of Oxford.

After repeated and pressing invitations he paid a second visit to England on the 4th of February, 1794. This time he stayed eighteen months, till the 15th of August, 1795. The enthusiasm of the court, of the public, and of his private acquaintances exceeded that of his first visit.

The artistic outcome of his visits to England was both rich and grand. First we have his twelve grand orchestral symphonies, known as the "English;"† the opera *Orfeo*; a chorus, "The Storm;" 6 string quartetts,

* Pohl, vol. ii., p. 247, gives the figures £300 for an opera, £300 for six symphonies, and £200 for the right of publication; £200 for twenty new compositions to be performed at twenty concerts, and a guarantee of £200 for a benefit concert.

† More commonly known in England as the "Salomon set."—F. A. G. O.

ear the Burg,

Prince Esterházy.

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beyond his expectations.
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siderably diminished.

OF CHARGE.

N'S "CREATION."

TO-DAY, TUESDAY, 19th MARCH, 1799,

Will be Performed at the Imperial Court Theatre, near the Burg,

THE CREATION.

An Oratorio.

Composed by Mr. JOSEPH HAYDN, Doctor of Music, and Chapel Master to Prince Esterházy.

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NOTHING could be more flattering to Haydn than the approbation of the public. He has ever zealously endeavoured to win this, and has often had the happiness of succeeding beyond his expectations. He hopes that the same favour with which his works have hitherto been received, and which has given him such heartfelt satisfaction, may be accorded to the one now offered to the public. He would wish, however, that in the event of an occasion presenting itself for an expression of approval, it might be permitted to him to take it as a compliment for having given satisfaction, but not as a request for a repetition; for by such compliance the close continuity of the various parts, from the uninterrupted sequence of which the effect of the complete work is to be derived, must, of necessity, be destroyed, and the pleasure which the public may have been led to expect, from a perhaps too favourable report, will thereby be considerably diminished.

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TO COMMENCE AT 7 P.M.

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Prices as usual.

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BOOKS OF WORDS TO BE OBTAINED AT THE BOX OFFICE FREE OF CHARGE.

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ANNOUNCEMENT OF THE FIRST PERFORMANCE OF HAYDN'S "CREATION."

Heute Dienstag den 19<sup>ten</sup> März 1799.

wird in dem K. K. Hoftheater nächst der Burg  
aufgeführt:

# Die Schöpfung.

## Ein Oratorium

in Musik gesetzt

von Herrn Joseph Haydn, Doktor der Tonkunst, und hochfürstlich-Esterházy'schen Kapellmeister.

Nichts kann für Haydn schmeichelhafter seyn, als der Beifall des Publikums. Den zu verdienen hat er sich stets eifrigst bestrebt, und ihn bereits oft, und mehr, als er es sich versprechen durfte, zu erwerben das Glück gehabt. Nun hoffet er zwar für das hier angekündigte Werk diejenige Gefinnung, die er zu seinem innigen Troste und Danke bis jetzt erfahren hat, ebenfalls zu finden; doch wünscht er noch, daß auf den Fall, wo zur Aeufserung des Beifalls sich etwann die Gelegenheit ergäbe, ihm gestattet seyn möge, denselben wohl als ein höchstschätzbares Merkmal der Zufriedenheit, nicht aber als einen Befehl zur Wiederholung irgend eines Stückes anzusehen, weil sonst die genaue Verbindung der einzelnen Theile, aus deren ununterbrochenen Folge die Wirkung des Ganzen entspringen soll, nothwendig zerfällt, und dadurch das Vergnügen, dessen Erwartung ein vielleicht zu günstiger Ruf bey dem Publikum erwecket hat, merklich vermindert werden müßte.

Der Anfang ist um 7 Uhr.

Die Eintrittspreise sind wie gewöhnlich.

Die Worte werden bey der Kassa gratis ausgegeben.

ANNOUNCEMENT OF THE FIRST PERFORMANCE OF HAYDN'S "CREATION."

We are indebted to the kindness of DR. EDWARD BLASSACK, of the Imperial Court at Vienna, for the fac-simile (reduced to one-half the size of the original) of this interesting document.



h n d e r B u r g

# f u n g.

III

azyschen Kapellmeister.

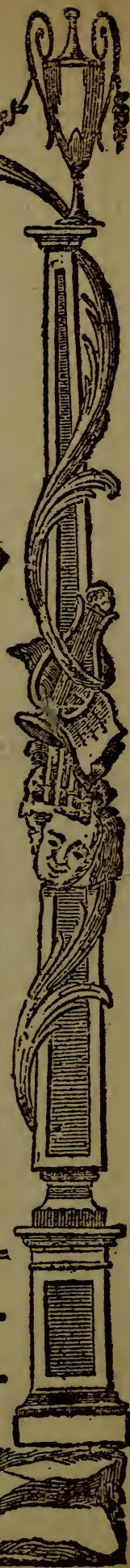
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3 marches, 24 minuets, 24 German dances; "The Ten Commandments" for voices alone; and 230 Scotch songs. Von Wurzbach asserts that the Scotch songs number 366. If this be so, Haydn must have written the remaining 136 at some subsequent period.

When Haydn returned to Vienna, on the 20th of August, 1795, he found himself, with the fortune he had acquired in England, a wealthy man, and no longer compelled to devote valuable hours to the drudgery of making money to provide the necessities of life. His first visit to this country had produced a net gain of 18,000 florins. In addition to the



Fig. 239.—The House at Rohrau in which Haydn was Born.

money he had gained in England, he still enjoyed the pension graciously granted him by the Esterhazy family, who asked in return but the minimum of service. He was in a state of happy freedom from all worldly anxieties, and the world is the richer, for it enabled him to concentrate all his energy and to devote all his time to the evolving of the two most important works that have proceeded from his pen. The first public performances of these oratorios took place at Vienna: the *Creation* on the 19th of March,\* 1799, and the *Seasons* on the 24th of April, 1801. Their success was unprecedented. Although we have laid stress on the freedom from external cares and the quiet retired life which Haydn led as considerably conducing to the successful composition of those two great

\* Some authorities give the 19th of January, 1799, as the date of the first performance of the *Creation*, asserting that that on the 19th of March was only a repetition for a benefit.



works, their birth was unquestionably owing to the new man he felt within himself after his visit to England. The enthusiastic plaudits of the English people kindled and kept burning in his breast a spirit of conscious strength which he knew not he possessed, or knowing, was unaware of its true worth. It was not only his countrymen, who acknowledged that English enthusiasm had taught them what a great man had been born in their midst, nor the Emperor Joseph II., who is reported to have said that "he learned from abroad what a musical hero he counted among his subjects," but Haydn—modest Haydn himself—whose whole life, up to the time of his visit to England, had been passed in a secluded Austrian town, states in the plainest language that it was through a foreign people that he became conscious of his strength: "It is England that has made me famous in Germany."\*

In 1797 Haydn wrote the world-celebrated song, "God preserve the Emperor," since adopted by the Austrians as their national hymn. Haydn has also employed it, in one of his finest quartetts, with variations. The fame of the master increased daily, and honours were showered on him thick and fast. In 1798 the Academy of Arts and Sciences at Stockholm nominated him a member, the Academy at Amsterdam following in 1801, and on the 5 Nivose and 7 Messidor† of the years X. and XIII. he was also made a member of two Paris societies—the Institut National des Sciences et des Arts, and the Conservatoire de Musique. The artists of the Grand Opera, Paris, had a gold medal struck in his honour, and sent it to him with a flattering letter. In 1808 the Philharmonic Society of St. Petersburg elected him a member. But the greatest honours were conferred on him by Vienna. In 1803 the Corporation, as an acknowledgment of his efforts for alleviating the condition of the poor in the promotion of concerts, presented him with their great gold medal, and the following year with the freedom of the city. On the 27th of March, 1808, such an apotheosis of the master was witnessed as has but few parallels. A grand per-

\* The able critic Pohl (vol. ii., pp. 68, 69, 174—182) points out that Haydn was not altogether unknown to fame in Germany before his English visit; and Von Wurzbach, taking up the same line, characterises Haydn's statement as "exaggerated modesty."

† "Nivose"—i.e., fourth month of the first French Republican calendar, from December 21st or 22nd to January 19th or 20th; "Messidor"—tenth month, from June 19th to July 18th.

formance of the *Creation* was arranged by the nobility and art-patrons of Vienna in honour of his approaching seventy-sixth birthday. The performance was under the direction of Salieri. The aged master was carried into the concert-hall accompanied by princes and nobles. All the great artists were present, among them Beethoven and Hummel. When Haydn entered the building the whole public rose, and then was seen the affectionate regard in which the master was held. The night was cold. Certain ladies sitting near their loved "papa," fearing he might catch a chill, took off their costly wraps and lace shawls and hastened to cover their hero's feet. The concert began; all was hushed. When "and there was light" was reached, Haydn is said to have exclaimed, "Not I, but a power from above created that." In the next year (1809) the French besieged Vienna, and it is said that Haydn's death, which occurred on the 30th of May, was hastened by fright owing to the booming of the invader's cannon nigh to his house.



Fig. 240.—Joseph Haydn.

Of Haydn's tone-poems the symphonies must first engage our attention, since the form in which this species of composition now exists among us was created by him. According to Von Wurzbach, Haydn has written 118 symphonies. Pohl, we believe, in his third volume on Haydn, places the number higher than this; and Franz Wüllner, who for years has been carefully compiling a list of all the master's symphonies, published, in private circles, and in libraries, has reached the extraordinarily large number of 157. For works of such magnitude we may take it that of this enormous number perhaps about eighteen represent the master at his best. With respect to their highly developed form and the depth and significance of their contents, they are worthy to rank beside Beethoven's and the ripest of Mozart's. This

wholesale reduction to eighteen in nowise lessens the merit of Haydn, since for a long period he was in a state of transition, feeling his way, his first works but faintly indicating what was coming after—that dualism in music, the duothematic style on which the modern sonata and symphonic form rests. The building-up of this form demanded a long time, much earnest work, and a great number of attempts to arrive at the ideal which floated before his mental vision. Such tentative efforts were not required from Mozart and Beethoven, who, his pupils in this branch of musical literature, received the form ready-made from him, and individualised it according to their own strong idiosyncrasies. Admitting that such a number of essays were imperative on the part of Haydn, it is truly wonderful that he should have composed so many as eighteen immortal symphonic works which equal the combined totality of similar compositions by Beethoven and Mozart, for, as far as we know, Beethoven only wrote nine, and of Mozart's only nine are worthy to rank with the grand eighteen of Haydn.

We have already quoted the opening phrases of six of these noble works, those written prior to 1790. Of the remaining twelve, eleven belong to those known as the "English" symphonies composed for Salomon's concerts in 1791-92. We append a thematic catalogue of the twelve:—

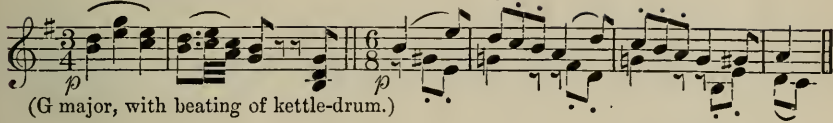
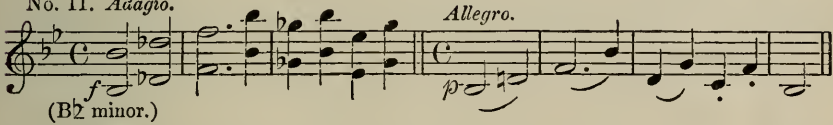
No. 7. *Adagio.* *Allegro con spirito.*

(E flat, with kettle-drum roll.)

No. 8. *Adagio.* *Allegro vivace.*

(Grand C major.)

No. 9. *Adagio.* *Allegro assai.*

No. 10. *Adagio cantabile.* *Vivace assai.*No. 11. *Adagio.*No. 12. *Allegro.*No. 13. *Adagio.*No. 14. *Adagio.*No. 15. *Adagio.*



No. 16. *Adagio.* *Vivace assai.*

No. 17. *Adagio.* *Presto.*

No. 18. *Adagio.* *Allegro.* *loco.*

Military Symphony.

The temptation to increase the number of thematic examples has pressed sore on us. The "Farewell," in F sharp minor (marked in Pohl's catalogue No. 11); "La Chasse," in D major, with its bewitching *Finale* (Pohl, No. 40); one in A major with an *Adagio* flowing direct from the heart (Pohl, 57), and a second in D major (Pohl, 26)—all composed prior to 1790—bring what we consider the grand symphonies of the master up to the number of twenty-two.

As we have space for an examination of one only of these symphonies, we select No. 7. It is commonly referred to as the grand one in E flat with kettle-drum roll, and besides the usual orchestral instruments is scored for horns, wood wind, clarinets, kettle-drums, and trumpets. An

impressively grand *Adagio* introduction is followed by a lightly woven *Allegro con spirito* in  $\frac{6}{8}$  time. Its graceful episode inviting to the dance is as the celebration of youth and spring. In the "working-out" we marvel at the skilful handling of the two principal themes—the dualism of the symphony—be it in contrary motion, in condensation, or expansion. The genius herein displayed is peculiar to Haydn. The introduction is utilised later on in a manner as spirited as it is masterly. In alluding to these contrivances Pohl says (very truly) "that the *Allegro* beginning so cheerfully and unassumingly is but a flash of genius to rivet the attention of the hearer, and, holding him enthralled, to lead him to more serious and impressive utterances." It is the exhibition of that gift which the poet describes: "A clever man often first says pleasantly what he afterwards intends to force home seriously." The *Andante* movement partakes of the character of a march. This and the second movement of Haydn's "Military Symphony" constitute the germ from which Beethoven partly developed the funeral march in his "Eroica."\* The whimsically graceful *Minuet* following the *Andante* is a model of its kind. Its second part and the genial trio are conceived, notwithstanding the joviality, in a noble vein, the effective variations and thematic expansion being worked out with the elegant refinement of the master's genius. The *Finale* is ushered in with an unaffected simplicity that holds and carries us to its logical, rich, and imposing climax. We may remark that after listening to a performance of this grand work, an enthusiastic musical friend observed, "He who hears that and does not believe in immortality is past understanding, for truly he who has created a form which is eternal, is himself eternal." The three-crochet repetition opening the chief theme of

\* Space precludes detailed comment, but we feel bound to add a few observations. In each of the slow movements of Haydn and Beethoven we have a serious march-like C minor part, succeeded by a triumphant one in C major with trumpets, horns, and kettle-drums, and later, after a double *forte*, a sudden sinking to a *pianissimo* violin solo. In the codas of both a *pp* and a pause are succeeded by a tremendous crash *fff* on A flat, which is followed by triplets, the brass preponderating over the gentle undulating movement of the strings. We could further point to similar modulations and melodic treatment, but think we have adduced enough testimony for our purpose. But we would ask, is it surprising that Beethoven, who for some time was the pupil of Haydn, and in the after-period of his life more mentally his master's disciple, should have been so influenced? Nay, it is, we think, still more surprising that after Beethoven had written the *Missa Solennis* and the "Ninth Symphony" he should have expressed as he did his highest admiration for the genius of his great predecessor.

the *Finale* (used also as a counterpoint to the preceding four bars for horns) exercises a spell over the hearer similar to that produced by the simple three-quaver beginning of the C minor Symphony of Beethoven, both masters developing the whole of their giant movements from the same slight material.

We are precluded, owing to want of space, from expounding the meaning of the remaining seventeen grand symphonies of Haydn as set forth in the one in E flat major. Our observations must be restricted to indicating their general characteristics and the varied work displayed throughout. Each represents an individuality, delineated with care, the reflex of the composer's mind. The contrast between them is such that those who are only acquainted with five or six of the symphonies can scarcely form any adequate conception of the charm, diversity, and richness of the remainder. They form part of the *répertoire* of all European classical orchestras, and appeal to the musician by their profundity and organic construction, and charm the layman by their gracefulness, humour, and melodic flow. Their simplicity, marked rhythmic, and truthfulness of expression hold us spell-bound. We well remember a certain performance of the Symphony in G, noted here as No. 3, at one of the popular Liebig symphony concerts in Berlin. The concert-room was filled with its customary crowd of music-lovers. Men of all ranks, the man of science and the artisan, the savant and the tailor and mason, all frequented these concerts. On this particular evening the enthusiastic audience demanded the *Finale* of the G Symphony three times. Nor were the lay portion of the audience the least demonstrative. Such spontaneous outbursts of applause Haydn is still able to provoke, such he caused a hundred years ago, and such will he call forth in the long years to come.

It is a matter of regret that so much difficulty surrounds the distinguishing of the symphonies of Haydn from the want of any generally accepted consecutive numbering, such as enables us to at once designate any particular one of Beethoven's and the best known of Mozart's. The trouble is further complicated by several being in the same key; thus there are three in D major, four in E flat major, and five in G major. In a few instances symphonic works have been specially superscribed by the composer, others by musicians, and some again by the public. Thus Mozart's grand Symphony in C major has been styled the "Jupiter;" Beethoven baptised two of



his own—viz., the “Eroica” and the “Pastorale.” Two also of Haydn’s symphonies, “La Reine,” in B flat major, and “Sinfonie Militaire,” in G



Fig. 241.—The Nave of St. Stephen's Cathedral, Vienna.

major, are supposed to have been so described by the composer; but of the remainder having similarly descriptive titles, the source of such cannot



be traced—"E flat Symphony with kettle-drum roll," the "G major with kettle-drum beat" (occasionally called "La Surprise"), the "Oxford Symphony," "Le Matin," "Farewell," "Il Distratto," "La Chasse," "The Toy Symphony" (written for seven toy instruments, two violins and bass), "Lamentation," "Maria Theresa," "La Passione," "The School-Master," "Fire Symphony," "Laudon," "L'Ours," and "La Poule." It would materially help to a discrimination of the symphonies if the above titles were universally accepted; but, alas! different editions have different numberings, and the confusion is made worse by a further re-numbering of the piano-symphonic scores arranged for two and four hands. Some such careful classification and sectional division as that adopted by Pohl is a want in the musical world, but one not likely to be supplied until a complete edition of all Haydn's works is issued.

This is the only way of remedying a crying evil in the musical world.

As Haydn is the father of the sonata form, and therefore of the modern symphony, which is a sonata for the orchestra, it is of art-historic interest to trace the growth of the form, and to show how the master succeeded in substituting the dualistic style for the monothematic, which for centuries had dominated vocal art and music for keyed instruments. We have previously stated that essays in the dualistic style had been made prior to Haydn; but what are crude beginnings, nay, suggestions even in some instances, to the actual realisation? Taken in conjunction with the detail-working and art-membering of the parts, the dualistic style as set forth by Haydn was a new discovery. The development of its principles, the gradual building-up of the form, as evidenced in the master's works, require our brief consideration.\*

The earliest masters whose writings show attempts in the duothematic style are Johann Kuhnau and Domenico Scarlatti. Such indications are feeble, and partake more of the character of unconscious wanderings than actual workings with a fixed purpose. They seem to have no clear understanding as to what they wish to arrive at, or of the invaluable gain of the

\* We would draw attention to the fact that the distinction between the monothematic and the duothematic styles was first noticed by us more than ten years ago in literary works. We do this, since certain unconscientious critics of late have not scrupled to adopt these terms without reference to their author.

dualistic style to the tonal art. That they had no notion of this we firmly believe. The duothematic germ in the precursors of the sonata style is purely instinctive—a natural consequence of the times in which they lived. They were affected by the conflict of two opposed mental cultures, by the overlapping of two strongly-marked and dissimilar periods of the world's history, and, as the contact of these heterogeneous mental streams in architecture, sculpture, and painting had previously resulted in the Renaissance, so now the tonal art was destined to undergo a similar regeneration.

A still stronger break with the old monothematic instrumental style of the canon, *ricercata*, fugue, and the various constituent movements of the suite are met in the writings of Sammartini, Stamitz, and Cannabich. A collection of German sonatas, published 1755–65, under the title “*Œuvres mêlées, contenant sonates pour le clavecin en 12 parties*,” show a decided striving after musical dualism. The composers of this collection include the two sons of Bach, Philipp Emanuel and Johann Christopher, Leopold Mozart (father), George Benda, J. A. Scheibe, G. Ch. Wagenseil, J. Ch. Walther, J. E. Eberlin, Fr. Anton Stadler, and Houpfeld. The sonatas of Friedemann Bach and Nichelmann, published separately, also evidence attempts in the direction of the duothematic style. But the writer who surpasses all others in breaking with the cast-iron monothematic traditions is Philipp Emanuel Bach. In him we greet the real precursor of Haydn. As far as the outward form and the membering of parts, his sonatas closely resemble the ripest of Haydn's. Several sonatas were even issued by him with varied *reprises*. Moreover, he was a model for Haydn in the use of dynamics—*i.e.*, not the use of *forte* and *piano* only, but in the juxtaposition of massed chords in the accompaniment of simple melodies. In a symphony written between 1755 and 1762, Philipp Emanuel skilfully introduces an effective contrast between a *tutti* and a solo. In other respects Haydn stands alone, for even in his very early works he evidences a conscious and decided effort to contrast two chief themes which hitherto was without its equal. The short, terse phraseology of his predecessors and their strict adherence to stiff *motivi* allied to the fugue and running on without break were exchanged by Haydn for broad, flowing, independent themes—themes with a distinct individuality, a special musical character boldly proclaiming itself. It is wonderful at what an early period Haydn showed this tendency to deepen and enrich the sonata, following

closely upon it with the duothematic style. In the *Allegros* of three of his first sonatas, 1774 and 1776, C, B flat, and "Il Distratto" (numbered 22, 24, and 29\* of Pohl's catalogue), there are complete, independent second themes every whit as important as the chief subject. They are completely independent in harmony, rhythm, and melody, detached by rests, and consciously prepared for an absolutely free existence. After these three sonatas had been composed Haydn seems to have had doubts as to



Fig. 242.—Haydn's Silhouette  
by Lavater.

whether he was in the right path, for in the *Allegros* of a subsequent, and as far as musical contents are concerned a riper period, the second subject is far less independent. It does not dare to boldly step out and proclaim itself, but subordinates itself to the chief theme. This applies to the grand Symphony in G major "with kettle-drum beat," and to the "Military Symphony," which, notwithstanding their many beauties, are to be regarded as representing his transition period—*i.e.*, from the mono- to the duo-thematic style. But the dualism triumphs in his latest symphonies, the greater number of the "English" being unsurpassable for absolute, independent first and second subjects.

As Haydn elevated matter and form in his symphonic works to the sun-height of ideality, so he also raised the string quartett. It is to the creator of the symphony that we owe the fixity of the quartett form and its organic membering, to which all writers up to Mendelssohn and Schumann have rigidly adhered. The installation of the quartett as a distinct species of chamber music is Haydn's doing. The form employed is the symphonic—four movements. His quartetts show a surprising spontaneity and versatility of genius. The contents are ever new, an inexhaustible inspiration presenting the thematic working in multitudinous phases, so that of his ripest quartetts not one resembles the

\* These three sonatas are included in a volume of six of Haydn's, written 1761—1776, edited by Carl Banck, published by Kistner of Leipzig, 1881.



other, for, notwithstanding the severity of the external form, the ideas and the ever-varying treatment give to each a special individuality. Their richness of invention and their spirited and ingenious mirthfulness are united to manly earnestness. Indeed this character, and the pure human feeling which permeates them all, have led enthusiasts to rate them higher than the symphonies. But with such, of course, we cannot agree. They have one point at least in common with the symphonies—their style is duothematic. It is curious that this dualism in the quartett should appear in his earliest writings, to be followed by a partial eclipse and re-introduction of the monothematic style, ultimately to be supreme and indisputably the dominant principle. Similar struggles, it will be remembered, were witnessed in the writing of the symphonies. With the quartetts written in 1787, and dedicated to the King of Prussia, the duothematic style was established never to be deposed. In the quartetts Haydn's mirthful spirit is as visible as in the symphonies; in minuets, rondos, and in the scherzos of the six known as the "Russian," the titles of two, the "Bird" and "Frog," indicate their humorous contents.

It is worthy to be noted that of the many biographers of Haydn, and of contemporary notices, not one speaks disparagingly of the master as a man. They all recognise that, besides being a genius, he was a true son of Adam, and they do him homage. This does not surprise us, for we incline to the belief, and of this we feel we have historic corroboration, that human weaknesses of striking proportions are very rarely discovered in the genius, whilst they may and do belong to the man of talent. The divine spark of inspiration is, in its essence, a thing apart from human frailties, and, like a flame, consumes all impurities, leaving only the imperishable; and this, we think, is borne out by the lives of the six grand masters of the genius epoch, who claim our veneration for the man as much as our admiration for the artist. Let us glance for a moment at the character of Haydn. Ever ready to help others, promoting concerts for benevolent purposes, he was ever doing all he could to assist the needy. Gentle and loving, without a vestige of rancour or hatred, he bravely bore with uncomplaining fortitude his sorry enchainment for forty long years to a violent-tempered wife. As a son he was affectionate and devoted, supporting his parents by his own toil from an early age. As a master he was beyond reproach, leaving 6,000 florins to his faithful servant Essler. To



console the forlorn and comfort the distressed was his constant desire. When he left the Esterhazy service he endeavoured to secure the post for his brother Michael, the emolument of which was double that which Michael received as chapel-master at Salzburg. But Michael had other intentions and would not accept. To him Joseph frequently sent presents of money, and was always ready to respond to any brotherly appeal. When the French entered Salzburg in 1801 and pillaged the city, Michael was among the victims, losing his month's salary but just received, besides a few trinkets. Joseph repaired the loss with interest. Michael was nominated his brother's sole heir, but the generous intention was frustrated by his untimely death.

The story of Haydn's relations with Mozart is most touching. When the young master first began to attract public attention Haydn was already established in fame. How many an older master would have then felt himself injured by the success of the new-comer, and either ignored him or tried to thwart him. But not so Haydn. He loved his art more than himself, and cordially welcomed the brilliant young aspirant. His friendly attitude smoothed the way for the acceptance of Mozart at Vienna, and exercised a generally healthy influence on public opinion. It was proposed by Roth, the manager of the opera-house at Prague, to perform one of Haydn's operas on the following evening to one of Mozart's. To this Haydn would not consent, and wrote to the manager: "It would be too much to venture, for next to the great Mozart it would be difficult for any one to stand. Could I force home to every lover of music the grandeur and inimitableness of Mozart's operas, their profundity and display of genius, and were I able to impress all others with the same feelings which they excite in me, the nations would contend for the possession of so rare a gem. Let Prague strive to hold fast the priceless man. But reward him adequately, for without this the history of great men is truly sad, and offers to posterity little inducement to exertion, as indeed many a hopeful, pregnant mind lies fallow for want of encouragement. It angers me that the *only* Mozart has not yet been engaged at some imperial court. Pardon this digression, but I love the man dearly." On leaving Vienna he wrote to his friend Frau von Gennzinger, "I am inconsolable at parting;" and then with the simplicity of a child relates a "happy dream" of listening to a performance of Mozart's *Le Nozze di Figaro*,

which was rudely interrupted by the tempestuous gusts of the north wind awakening him.

On one occasion, when speaking to Mozart's father, he remarked, "As an honest man I declare to you before God that I consider your son the greatest of all composers of whom I have any knowledge." At another time he is reported to have said, "Had Mozart never composed anything else but his violin quartetts and his *Requiem*, they alone would have made him immortal." The warm friendship of Haydn for his younger contemporary, so strongly reciprocated by Mozart, finds its parallel in the literary world between the two great poets Goethe and Schiller.

Although brilliant as an innovator and master of form, his rules were not of that cast-iron severity which admitted of no deviation in cases of divine inspiration. Thus when questioned by a critic as to his opinion on the much-discussed introduction to Mozart's popular quartett in C major, he replied in an authoritative tone, "If Mozart has written it, be sure he had good reasons for so doing." The strict grammarian Albrechtsberger would not allow the progression of fourths, and expressed himself in this manner to Haydn. Our master replied, "Art is free, and must not be fettered by handicraft rule. The cultivated ear must decide, and I believe myself as capable as any one of making laws in this respect."

Haydn's religion was that of the purest belief in an omnipotent and omnipresent Creator. His faith was never troubled with doubts. Joyfully accepting the teachings of his Church, he was never in danger of becoming either a bigot or a freethinker. When Carpani remarked to him that all his sacred compositions were impregnated with a light gaiety, he answered, "I cannot help it, I give forth what is in me. When I think of the Divine Being, my heart is so full of joy that the notes fly off as from a spindle, and as I have a cheerful heart He will pardon me if I serve Him cheerfully." In referring to the period of the composition of his *Creation*, he is stated to have said, "I never was so devout as then. Daily I prayed for strength to express myself in accordance with His will." All the scores of his most important works are superscribed "In nomine Domini," and conclude with "Soli Deo Gloria" or "Laus Deo."

In his secular writings Haydn's "cheerful heart" often took the form of broad realistic humour. This mirthful feature begins to show itself at a very early period. In the entr'acte music to Reynard's play *Il Distratto*

(the absent-minded man), composed in 1776, and numbered 29 in Pohl's symphonic catalogue, Haydn, in the episode of the first *Allegro*, depicts in an inimitable manner the vagaries of the distracted. Six bars from the commencement of the second subject it seems as if he had suddenly lost his memory, hesitates, stops at the last motivo, becomes weaker, and then repeats in a manner as if endeavouring to recollect. Then a noisy *tutti* of the whole orchestra, trumpets, horns, and oboes prominent, bursts in upon him and recalls the lost mental thread. The whole is a remarkably comic and effective piece of realism. And what a different picture is presented in his "Abschied" (Farewell) Symphony. Humour reigns, but it is affecting by its very mirthfulness. His riper works are an ever-varying kaleidoscope of musical jocularity. The subtle and refined humour in his orchestral compositions cannot be adequately understood without a reference to the scores. But we cannot refrain from pointing to a very broad piece of humour in the *Largo cantabile* of the D major Symphony, No. 9 of our thematic examples. The chief theme, touching in character, resolves itself at the sixteenth bar before the end into the sentimental. Gentle zephyrs and roseate hues o'erspread the landscape, two flutes in the high register are faintly heard dying in sighs, when suddenly a *fortissimo*, low C on the bassoon, suddenly breaks in upon the higher sentimental with a drastic effect that would arouse the most hypochondriacal from torpor and change melancholy into smiles.

The number of compositions placed to the credit of Haydn amounts to the large total of 1,178; according to others, 1,407. They include 157 symphonies, 83 string quartetts, 66 piano sonatas, 5 oratorios, 42 German and English songs, 366 Scottish songs, 40 canons, 13 part songs for three and four voices, 5 German marionette operas written for the Esterhazy theatre, 14 Italian operas, 163 pieces for the baryton\* (viola di bordona), the favourite instrument of one of the Esterhazy princes, 47 divertimenti and trios, 15 concertos for different instruments, 15 masses, 15 other sacred works, and 400 single minuets and waltzes.

\* The baryton is in form like the viola da gamba, and is also similar in tone. Its finger-board is wider, and has from 5 to 7 catgut strings played with the bow, and 8 to 18 (sometimes reaching to 27) metal strings on the hollowed-out neck of the instrument which are pulled by the thumb of the left hand and the little finger of the right hand. For the production of the semitones, nine frets are provided. The baryton is supposed to have been invented in 1700. Its tone is soft and dreamy in character.



Of his larger vocal works with orchestral accompaniment we must mention *Alcide* (1762), *Lo Speciale* (1768), *Le Pescatrici* (1770), *Philemon et Baucis* (1773), *L'incontro improvviso* (1775), *Il mondo della Luna* (1777), *Dido* (1778), of which the music has been lost, *La fedeltà premiata* (1780), and *Armida* (1784), entr'acte music to *King Lear*, the oratorio *Il ritorno di Tobia*, supposed by Wurzbach to have been consumed in the fire at the palace of Eisenstadt, but asserted by Franz Lachner to have been discovered by him, and, according to Pohl, considerably curtailed by Lachner and performed by him with additions in 1861.

Of the pupils of Haydn known to fame the greatest is Beethoven, and after that colossal genius, Pleyel and Neukomm. In 1793, and therefore during the lifetime of the master, Count Harrach erected in honour of the master a monument in the park of his native place, Rohrau. Portraits, busts, and medals of Haydn exist without number. It is a matter of surprise that Vienna has not set up a memorial statue to the master beside those already erected in honour of his immortal compeers Mozart, Beethoven, and Schubert.

The three popular tone-poets of the genius-epoch are Händel, Haydn, and Mozart. Their works appeal direct to the layman. The popularity began with Händel, and went on increasing until with Mozart it reached unprecedented proportions. The student who begins his connection with the great masters for the first time will soon discover that Bach, Gluck, and Beethoven demand much more concentration on his part than the other three. The position now universally assigned to Beethoven atones in some measure for his want of immediate success with the larger world during his lifetime. Judged from an art-point, Haydn is more nearly related to Mozart and Beethoven than to the other tone-poets of the genius period. His employment and installation of the duothematic style has won for him a place beside the greatest of the tone-heroes of all times.

In his old age the father of modern instrumental music said to his friend Griesinger: "I know that God has appointed me a task. I acknowledge it with thanks, and hope and believe I have done my duty and been useful to the world. May others do likewise." For a man of Haydn's strict conscientiousness to express himself as having performed his duty honourably in this life signifies much indeed, but it is more than fully



borne out by what we know of his generous actions and loving disposition, and of the work he has left behind. When leaving Germany for England his affectionate young friend Mozart said with some concern, "Papa, you are scarcely fitted for such an undertaking, mixing with the big world, and without the gift of languages ;" upon which Haydn smilingly rejoined, "Aye, but my language is understood by the whole world."

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### CHAPTER XXX.

#### WOLFGANG AMADEUS MOZART.

DR. LUDWIG RITTER VON KÖCHEL, the author of the celebrated chronological thematic catalogue of the tone-poems of Wolfgang Mozart, says in his preface: "So long as in music, originality, wealth of imagination, glowing invention, charm, profundity, beauty of melody, novelty of harmony, dramatic characterisation, and intuitive appreciation of rhythm claim for a composer lasting fame, one need not be anxious for the immortality of Mozart. We rejoice that his genius was admitted during his lifetime. It has remained for seventy years after his death, and we hope will not vanish in the future. If in the dim ages of the future Mozart's music shall appeal to the soul, elevating and ennobling it as in the past, as it does now, and will do so long as human nature remains constituted as at present, we may say without fear of contradiction that the great art-historical importance of Wolfgang Mozart is fully established."

Twenty-three years have passed since these enthusiastic words were written. We are now close to the centenary of Mozart's death, and find ourselves agreeing fully in the high eulogium. The amount of imperishable work penned by Mozart during his short span of life excites our wonder. But thirty-five years old when he died, he had created work upon work of immortal genius, winning for himself rank beside great men who had spent twice his years in the service of their art. Haydn reached the good age of seventy-seven; Händel, seventy-four; Gluck, seventy-three; whilst Bach's life exceeded that of Mozart's by thirty years, and Beethoven's by nearly twenty-two. It is marvellous that the youngest of the great masters of the classical tonal epoch should have been the most

versatile in his work. Had his years been more than those of his great compeers we might have accepted his high position and universality of work without surprise, but that he should have been the youngest, and then but thirty-five, and hold the place he does, is wonderful.

The great difference between the ages of Mozart and his companions presents another interesting feature. Bach, Händel, Gluck, Haydn, and in some instances Beethoven created the works which have secured immortality for them after their fortieth year. Mozart's were all composed before the fortieth; and it is remarkable that this early display of genius is a great connecting link between him and the great poets, painters, and sculptors, nearly all of whom have acquired perpetual fame by creations of their early years or middle age. Mozart's compositions almost without exception rank beside the greatest of his great fellow art-workers. It is a curious fact, and one inducing speculation as peculiar to the great poets of the tonal art, that physical decadence has not been accompanied by mental decline. Their creations throughout a long and active life show a continual increase of power. With Mozart this ever-advancing accession of strength is also very marked, and had the artist's years been pro-

longed to those of Haydn, to what dizzy heights might he not have led us, dazzling us with an effulgence of light beyond conception. The divine spark of genius displayed itself in his early childhood, and at once kindled the enthusiasm of the art-world. This precocious exhibition is not without its striking parallel among the great painters in the person of Raphael. Both exhibited remarkable talent before years of maturity had been reached, and, alas! both were torn from an adoring world in the bloom of manhood. Had Mozart lived, his transcendent genius would

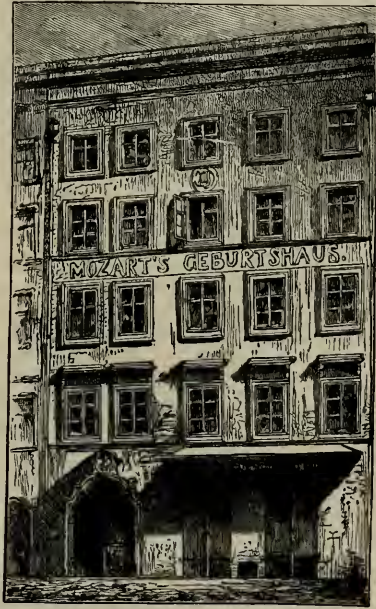


Fig. 243.—The House in which Mozart was Born.

have soared into unknown regions, and of what inconceivable revelations might he not have been the preacher.

Although what an older Mozart might have been is a matter of personal conjecture, the fact remains that, take the young master as we know him, he is the most universal of the six great tone-poets. And in this he gains considerably when we remember the extensive and comprehensive working of each of his five great compeers. His universality is pre-eminent. We will briefly examine this important and weighty feature.

In each of the three great styles of the tonal art—epic, lyric, and dramatic—Mozart has left imperishable creations. He is as great in opera, symphony, and oratorio, as in church and chamber music and song. In the epic he is at his best in the oratorio-cantata *Davidde penitente* (we will not instance an early oratorio, *La Betulia liberata*) and in three of the larger symphonies, and most brilliantly of all in the *Requiem*, through which there runs a Dante-like epico-lyric trait. His additional accompaniments to Händel's *Messiah*, *Alexander's Feast*, *Ode for St. Cecilia's Day*, and the pastoral *Acis and Galatea* exhibit an inborn power of epic expression marvellously in keeping with the Händelian style. His instrumental parts to the *Messiah* aria, "The people that walked in darkness have seen a great light," while according most naturally with the Händel framework, exhibit an independent epic gift of the highest order. The additional *Messiah* accompaniments present such an organic consistency with the original work, that it is impossible ever to conceive a *Messiah* performance without them. Had Mozart lived to hear the magnificently tone-coloured oratorios of Haydn, the master by whom he was so strongly influenced, there can be no doubt that, incited by his friend's genius, he would have applied himself earnestly in the oratorio field.

The pre-eminence of Mozart as a composer of vocal and instrumental music in their combination, and of absolute instrumental music, is incontestable. Nor was his success much inferior in *a capella* music.\* It is only by comparisons of this nature that we can arrive at an adequate appreciation of Mozart's gigantic versatility. Thus Händel was great as an epic tone-poet, whilst he also excelled in vocal music. As a dramatic writer,

\* See Köchel, Ex. 20, 44, 85, 86, 324, 327, and 340, and "Ave Verum," which would still remain great even though the organ and string quartett accompaniments were omitted.

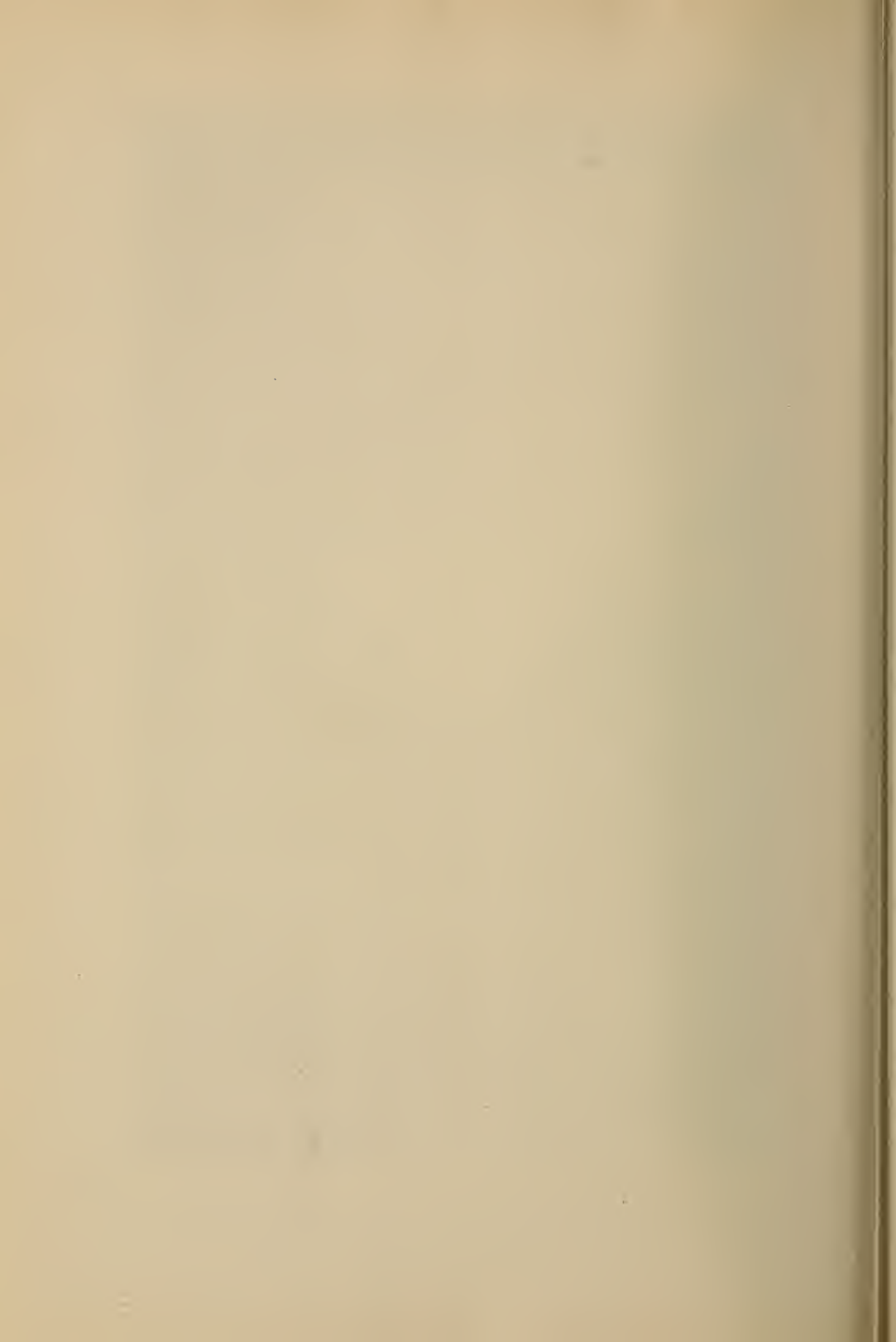




LEOPOLD MOZART WITH HIS CHILDREN,  
WOLFGANG AMADEUS, 7; AND MARIANNE, 11 YEARS OF AGE.

(After a Design by De Carmontelle. Engraved by Dela'osse, 1764.)





however, he was not a success. His operas unmistakably prove that his strength did not lie there; indeed, were we to exclude certain arias, pure pearls in themselves, his operas would possess merely an art-historic importance.

We cannot distinguish between vocal and absolute instrumental music in Bach so clearly as we can in Mozart. Bach treats his vocal parts as though they were instrumental. He deals with his voices as a compact mass. There is no individual tone-characterisation. But in his instrumental music he makes a spirited use of all the technical resources of the organ and pianoforte. Herein he is masterly and brilliant. He is content to express all phases of feeling by purely instrumental means. He does not desire to go outside these, joy, sorrow, passion, and earnest solemnity all alike finding here their complete expression. Bach was exclusively a church composer. Although his is the proud position of being the greatest tone-poet of all ages, yet, since the tone-painting of deep religious feeling is the loftiest expression of all lyrical music, his work is therefore almost entirely lyrical. In Händel the epic element is pre-eminent; in Bach the lyric; and in Gluck the dramatic, for what lyric this master created was of such an evanescent character that not even the halo surrounding his great name is sufficient to secure a hearing for it. Coming now to Haydn, we find that he nearest of all approaches Mozart in versatility. He is as great as his young contemporary in vocal and instrumental music, in their separation or combination; but when we come to the dramatic in both masters, the brilliancy of Mozart's star quite eclipses that of Papa Haydn's. As we have seen in the letter Haydn wrote to Roth, he deprecated the performance of his own operas beside those of Mozart; and our own judgment is, that were the modest master's merits to be valued solely by what he has accomplished in the dramatic field, he would not be acknowledged the hero he is. And lastly, Beethoven, like Bach, is pre-eminently lyric. His *Missa Solennis*, C major Mass, sonatas, chamber compositions, and of smaller works the songs, are all conceived in a high lyrical mood. In his orchestral music both the lyric and epic appear, the latter particularly in his symphonies—the “Eroica” and the C minor. In the dramatic field Beethoven made but one essay—*Fidelio*—but in this shows himself in all his majestic grandeur. His subjectivity reigns supreme. *Fidelio's* grand scena and aria, the prisoners' chorus, and the

cell scene are powerful delineations of deep enduring affection, the love of freedom, and the horror of tyranny. In these numbers his genius impelled him to the highest efforts. Whilst, then, none of Mozart's great compeers worked in directions in which Mozart himself has not been eminently successful, he has this beyond all of them, that his work covers a wider area than any of theirs individually.



Fig. 244.—Mozart in his Boyhood.

There is yet another feature wherein Mozart is unapproached. He was equally great in comedy as in tragedy. None of the other masters possessed this double phase in so evenly balanced a manner. Although Bach and Händel did not lack occasional flashes of humour and even jokes, yet in their works taken as a whole the humorous is entirely lost—lost in the overwhelming mass of deep earnestness. As for the purely comic, it may be accounted absent. And so with Gluck. The composer of the comic operettas *Le Cadi dupé* and *La Rencontre imprévue* is not the Gluck the world admires. These little works are not without talent, but they are only side essays

and not in the natural bent of the genius who moves with such stateliness on the tragic stage.

Look at Beethoven. How little of the genuinely comic is there in him. His Faust-like speculative philosophising sometimes vents itself in a burst of forced humour or painful irony, but it never succeeds in becoming jovially comic. Who ever laughs at the song of the gaoler Rocco, "If one has no cash"? and yet it is clearly intended to be comic. But Mozart has only to touch the mirthful string of his lyre and at once a world of merriment is called into life. Haydn alone has the right to be paired with Mozart, alike by his common indestructible *vis comica* as by his natural humour, which moves and delights at the same time. From another point Haydn lacks almost entirely the deep tragic effects which abound

in Mozart's operas, in his *Requiem*, in the episode of the *Andante* of his "Jupiter Symphony," in his funeral music (Köchel, 477), in the piano-forte fantasia for four hands (Köchel, 608), &c. Haydn can touch us to the bottom of our hearts, can attune our souls to serious religious thought, and even lift us to the ethereal and sublime, but of tragic power he has none. But Mozart was wonderfully balanced in tragedy and comedy. He could command success in either. His gifts were extraordinary, tragic and comic being so closely united that it is without its parallel in the history of the art. He could at will infiltrate all his deep earnestness into one opera like *Idomeneo*, or impregnate another, *Cossi Fan Tutte*, with the comic, or he could combine in the same work, even in the same scene, these two opposite elements.

Thus in *Don Giovanni* and *The Magic Flute*, the serious and humorous, joy and sorrow, are brought face to face—Don Juan and Leporello, Donna Anna and Zerlina, Tamino and Papageno, Zoroastro and the Moor. Each character is drawn with a strongly-marked individuality contrasting and completing the other. In vain would one seek among the precursors of Mozart, aye, and even among his contemporaries and successors, for similar instances of the tragic and comic, drawn in such clear sharp lines and coloured in so realistic a manner. These two operas are unique in their treatment of the serious and humorous, and might fitly be classified specially as the tragico-comic, not to be confounded however with that class of music-drama known prior to Mozart as the serio-comic. The simultaneous employment of strongly-contrasting parts was not confined by Mozart to the opera. He occasionally introduced it into absolute instrumental music. In the *Adagios* of the "Jupiter" and the C major symphonies, the peaceful magic twilight of the former and the spring joyousness of the latter are intermittently accompanied by stern serious voices which seem to speak from out the world's tomb, reminding us of the evanescence of all youth and beauty.

Nor did Mozart's versatility end here. He was a perfect master of all forms and styles of his art, enriching them by new contrivances and new forms. We have a most striking illustration of this in the Mozart opera. When the master first began to distinguish himself in this branch of the tonal art only two kinds of music-drama were known—viz., the *opera seria* and *opera buffa* of the Italians. Among his great compeers Gluck



achieved the highest distinction in tragedy, and Dittersdorf and Cimarosa in comedy. During his early years he made several dramatic essays, all more or less up to the level of the best of the operas and operettas of Italian, German, and French composers then known. Perhaps the most advanced of these youthful attempts were *Mitridate*, *Lucio Silla*, and *La Finta Giardiniera*. By the time he had reached his twenty-fourth year, in 1780, his individuality seems to have formed itself. Then he threw off *Zaide*, from out of which the Mozart as we know him speaks in his peculiarly characteristic musico-dramatic language. The subject and the treatment of *Zaide* foreshadow *Il Seraglio*. It was the first of the real German operas, and heralded *The Magic Flute*, *King Thamos*, and *The Impresario*, which together with *Il Seraglio* complete the group of music-dramas composed by Mozart after 1780 in his native tongue. *Zaide* is important as a landmark in the master's dramatic career. It is in this opera (a quartett, No. 16) that the young master's peculiar and wondrous gift of painting conflicting feelings appears for the first time. Each of his *dramatis personæ* simultaneously express themselves in tones accordant to the idiosyncrasies of their well-defined character. By this quartett Mozart elevated the *ensemble* to its highest dramatic significance, and it is in this that musical art surpasses the sublimest moments of dramatic poetry, for even the greatest poet can only make his characters speak alternately, no matter how violent their emotion, whilst the tone-poet can delineate in an *ensemble*, and therefore at the same moment, by means of tone material alone, the most forcible contrasts of feeling. And Mozart was the hero to first utilise the *ensemble* for this invaluable purpose.

The master's second independent dramatic effort was a setting to Gebler's heroic play, *Thamos, King of Egypt* (1779 or 1780). Its orchestration is rich and varied. The entr'acte music for orchestra alone is original and impressive. The choruses are really surprising. Massive in construction, grandiose, solemn, and mysterious, we scarcely find their equal in any of Gluck's operas, and certainly not in earlier works. The high priest's short solo introducing the third chorus is similar in character to the music allotted to the Commendatore in *Don Giovanni*.

In *Idomeneo*, which followed *King Thamos* the next year, Mozart shows himself the clever disciple of Gluck. And if, in a few scenes, he falls short of his model, he surpasses him in others. Thus the gloomy storm

scene, the *Finale* of the second act, by its dramatic passion and power is as new to-day as it was a century ago; and the E major chorus, "Calm are the ocean waves," entrances the hearer by its sweet melody and descriptive painting of the peaceful waters.

So far, we have seen Mozart level with the best of his period, and have observed the breaking forth of marked dramatic individuality; but from 1782—that is, from his twenty-sixth year—we hail him as the founder of a new form of opera. Certainly, subsequently to this he wrote three operas in the old style, viz., *L'Oca del Cairo* (incomplete), *Così Fan Tutte*, and *La Clemenza di Tito*, but his genius infused into them an ideality that lifted them above the ordinary opera. His four remaining operas, *Il Seraglio*, *The Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute*, mark the creation of a new branch of musico-dramatic literature. Our review of these immortal works must necessarily be brief; to deal adequately with them whole treatises would not suffice. We will not treat them according to chronological sequence, but rather according to their significance in the composer's life and their respective influence on the future development of the art.

The conversational opera, of which *The Marriage of Figaro* is the type, was invented by Mozart. Although humour predominates, it is not to be confounded with the comic opera. Humour is more refined in its essence and expression than irony or parody. It does not of necessity imply fun only, but often requires the serious and elegiac to throw it into proper relief. Serious contrast is imperative to successfully delineate the humorous, and this is the secret of Mozart's conversational operas. *The Marriage of Figaro* is looked upon to-day as the unsurpassed ideal of this form of opera. Out of Beaumarchais' frivolous play Mozart created an imperishable work by infusing into it a seriousness and subtlety of humour high above its comic original. The touching prayer-like appeal in E flat major allotted to the countess ennobles her into dignified womanhood; the page Cherubino, a true picture of a Paris *gamin* in Beaumarchais' play, is transformed into a gentle youth, the emblem of spring and the early awakening to pure love; the count's aberration is followed by a burst of serious repentance and a return to his noble spouse; and lastly, Susanna and Figaro are transfigured into the genial types of amiable humour and roguish charm. Imitators of the conversational opera there have been

many, but none have reached the ideal level of the originator, and that owing to the absence of the counterbalance of seriousness so cleverly infused by Mozart into his operas. The best of these imitations are Rossini's *Barber of Seville*, Boieldieu's *John of Paris*, Auber's *Le Domino Noir*, Donizetti's *The Daughter of the Regiment*, and Nicolai's *The Merry Wives of Windsor*, all of which are separated from Mozart's creations by a

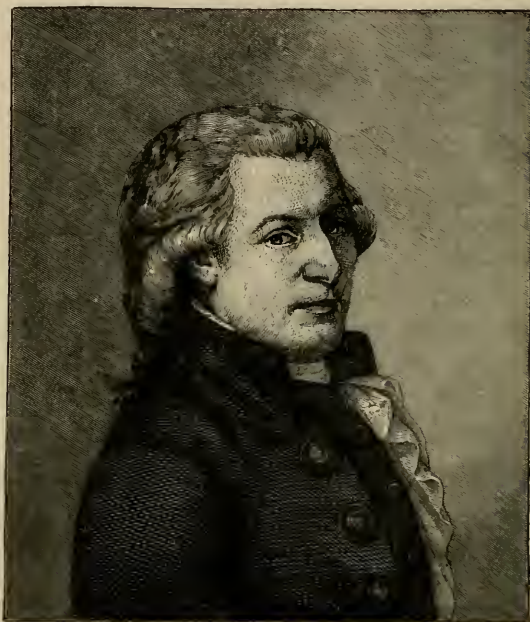


Fig. 245.—Mozart.

(Painted by Tischbein. Engraved by L. Sichling.)

great gulf, they in their turn, rising superior to Flotow's *Martha* and Lortzing's *The Poacher*.

In addition to creating the conversational opera, Mozart originated the much more important romantic opera. *Don Giovanni*, regarded even from the modern acceptance of the term, is the grandest romantic opera that the history of music can show. It is a romantic tone-poem of the highest style. Its colouring is not confined to the fantastic, the legendary, the adventurous, or the humorous, like that of *Oberon*, *La Dame Blanche*,



*Le Maçon*, and *Undine*, but embodies moments of deep tragedy. Thus, whilst in *La Dame Blanche* and *Oberon* the supernatural is introduced as the humorous feature, in *Don Giovanni* it assumes, in the apparition of the avenging Nemesis, the Commendatore, the earnestness and realism of awe-inspiring grandeur. The imperturbable tragic boldness of the hero is at once brought to our notice in the overture, the opening themes of which indicate in a marvellously realistic manner the pending fate of the libertine. The chromatic ascension with D sharp in the *Allegro* movement against a pedal D natural is a clever portrayal of the overbearing, daring character of the Don, worked up to a climax of defiant disdain in the immediately following fanfare of trumpets, horns, and kettle-drums. The dissonant D sharp against the pedal D natural might have been intended by Mozart to signify the miscreant hero's dissension with the whole moral universe. The spirit of *Don Giovanni* has been cleverly caught in a series of paintings by Genelli in the Renaissance style. One of the set introduces us to the blaspheming young rake lying on a gorgeous couch and raising a goblet in mocking contempt of the lightning that plays around him. This is akin to the *Finale* of the first act of *Don Giovanni* where the infuriated mob rush towards the Don, when he exclaims, "Let the whole earth tremble, slaves only fear the lightning."

From the rise of the curtain on Leporello's "No rest by day or night," to the duel, it is one continual intensification of dramatic power without its equal in operatic music. The duel scene itself is a tone-picture showing extraordinary gift. The flashing and crossing of the combatants' swords, the fatal thrust, and the groaning of the dying Commendatore are depicted with the skill of a genius. And how admirably in keeping with this tragic scene is the dark colouring of the three basses, Don Juan, Leporello, and the moribund man, and the closing *ritornello* for orchestra alone with its funereal wailing. To us it seems the natural precursor of the first movement of Beethoven's sonata in C sharp minor, commonly known as the "Moonlight." What cries of despair, given out in the orchestra, rend our hearts when the frantic daughter rushes upon the stage to find her father dead. In listening to the following grand recitative we ask ourselves in vain for its equal in the whole realm of the music-drama. The duet with Ottavio, and Donna Anna's broken-hearted "Where is my father?" move the hearer to tears, and he follows with eagerness her excited cry for revenge.



But when should we terminate our examination of this opera of operas were we to continue our remarks in this detailed strain? We think it advisable to leave this grand romantic opera, and turn at once to *The Magic Flute*. *The Magic Flute* is the first genuine fairy opera. The introduction of the allegorical and symbolical into the grand opera had never been achieved by any master with the success that attended Mozart's effort. *The Magic Flute* ranks among the composer's greatest works. This is remarkable and significant. Its mental precursor was *Don Giovanni*. Similar in magnitude, the serious contents of the great romantic opera, with its accentuation of divine retribution, naturally prepared the way for the treatment of *The Magic Flute*. The *Requiem*, depicting the approach of death and the judgment day, is its consistent sequel and complement; indeed, the composition of these two works was proceeded with simultaneously. Mozart received his commission to write the *Requiem* whilst engaged on *The Magic Flute*. As *Don Giovanni* forms the natural prelude to *The Magic Flute*, so these two operas mentally herald the *Requiem*. In each of the two first operas the terrors of death are portrayed, which culminate in the *Requiem* in the most ideal poetical tone-painting of life and death, the finite and infinite, to be found in the whole realm of music. The listener to this immortal work feels that the existence of the eternal, the beautiful, and true is not an empty dream but a glorious reality. In *Don Giovanni* and the *Requiem*, the avenging Reaper is painted in all his terrible grandeur, unrelentingly claiming his own. The personality of Death as the messenger of Jehovah is a tonal conception of divine inspiration. The theme of *The Magic Flute* is the death of the mortal, his after glorified life, and welcome into the courts above. Mozart, like his great compeers Haydn and Beethoven, was a zealous freemason. His Emperor, Joseph II., was the protector of the order. Into *The Magic Flute* Mozart introduced the masonic ideal conception of the brotherhood of man. The three chords beginning the overture, given out by trombones, trumpets, horns, and wood wind-instruments, symbolise the three rapts by which the freemason demands entrance into the temple of wisdom. The fugue of the overture and the mysterious music of the mailed men in the second act are further reminiscences of the secret rites of the fraternity, and seem to indicate the multitudinous doubts and thorny paths of human existence, which will be made clear only to him who shall endure to the end in the

struggle for truth. Zoroastro and his company of priests are even more directly connected with masonic ceremonies. The choruses of the priests and the music allotted to their chief are impregnated with a gentle spirit of



Fig. 246.—View of Salzburg.

serenity and dignity. The whole of this music is a sublime expression of human love perhaps without its equal. It is but the tonal rendering by an enthusiastic mason of the avowed object of the brotherhood—goodwill towards man. As we know from the letters of Mozart, he was a most zealous member of the fraternity. The purpose of *The Magic Flute* is to

illustrate the triumph of the spiritual over the material. And the charm of the drawing is that the artist does not moralise us on our shortcomings, but appeals to our better instincts through the beautiful, the good, and the true. The tranquil peace surrounding the moral powers of the drama exerts its soft influence almost imperceptibly over our hearts, whilst the worldly and animal element gently succumb to the godlike agencies. The vein of humour which the tone-poet contrived to throw into his treatment of the animal realism of the drama is an inspired effort free from all sermonising. The dance of the Moors to Papageno's bell-playing, and the entrancing flute-playing of Tamino, which allures lions, tigers, and monkeys from their wilds to come and quietly stretch themselves at the feet of the Orpheus charmer, are marvellous examples of refined tone-humour. Throughout the composition of *The Magic Flute* Mozart himself offers an example of the victory of inborn genius over the commonplace. The librettist of the drama was one Schikaneder, whose sole desire was that Mozart's muse should supply just that popular music which would fill his coffers. To please the masses, to pander to the untutored taste of a light-hearted Vienna public, was all he wished. But the great master's pure ideality was stronger than the common instincts of the verse-writer, and the tone-poem flowed forth with all its unmistakable signs of inspired genius.

It is desirable to repeat that chronological order has not been adhered to in our remarks upon these operas. We have thought it best to deal with them according to their mental relation rather than in their order of composition. Mozart's great works were written in the following order:—*Così Fan Tutte*, *The Magic Flute*, *Don Giovanni*, *Titus*, and the *Requiem*. *Titus* was commenced and finished while *The Magic Flute* was being written. It is important to note that the three greatest of Mozart's works—*The Magic Flute*, *Don Giovanni*, and the *Requiem*—were all composed during the last five years of the master's life.

By *Il Seraglio* Mozart created a form of romantic opera lighter in texture than *Don Giovanni*. Its predominant features are the adventurous, the humorous, and the amorous. It creates much the same effect upon the hearer as one of the fanciful stories from "The Arabian Nights." The scene is laid in the Orient; the *dramatis personæ*, Spaniards and Turks—two nations over whom the romantic has ever held powerful sway. The tone-



poet has clothed his national types with striking and original dress: Osmin, the guardian of the harem, and his chief, Bassa Selim, represent the Turks; Constanza and Belmont, Pedrillo and Blondinetta, the Spaniards. There is no hesitation on the part of the composer as to where he desires to lead us, the overture opening with brilliant music, technically known as "Turkish." The interruption of the *Allegro* by a *motivo*, afterwards the aria of Belmont, admirably paints the national characteristics of the two people. Mozart's Osmin is one of those incomparable dramatic figures in the tonal art much the same as Shakespeare's Falstaff is in dramatic poetry. Osmin is a compound of the fanatic and gallant, the braggadocio and coward, conceit and obtuseness. These various phases of character are grappled with and portrayed in a manner unmistakably showing the grasp of a master. Many attempts have been made in imitation of Osmin, but none have reached the great original. How sweetly can Mozart make even this boorish warder sing when in love! It may safely be asserted that Osmin's song, "Who a loving heart has found," Pedrillo's romance, the signal for flight to the lovers, the duet of Osmin and Pedrillo, "Long live Bacchus, for a right brave man was he," and Belmont's first splendid aria, are among the most original and heartfelt music to be found in romantic comic opera even to-day. *Il Seraglio* was the first opera of its kind, and is an illustration of the power inherent with great versatile art-writers of fusing into an organic whole the most heterogeneous matter. Here Mozart has harmoniously welded the style and aria of the Italian *opera buffa*, with the style, *lied* (song), and dialogue of the German sing-play, an artistic triumph which he afterwards repeated in a grander and more national manner in *The Magic Flute*.

*Così fan tutte* is exclusively a comic opera. Originality, graceful melody, refinement of detail, and mastery of art-form are its characteristics, and lift it above all Italian *opera buffa* written prior to Mozart's epoch. The rich and novel colouring of its *ensembles*, the skilful employment of the wood wind, and an equally new and effective use of the horns raise the orchestration of *Così fan tutte* much higher than that of *The Marriage of Figaro*; indeed, some of its effects will ever remain the newest of the new. Thus the charming *Terzettino* in E major in the first act, the farewell on the seashore between the brides and their lovers who have put to sea, is a piece of sentimental painting of great skill. At one part the muted violins



in the low register imitate the gentle murmuring of the waves, while the voices and wind instruments intone a false close on a diminished seventh, A sharp, C sharp, E, G, to a pedal note B, the whole number exercising an inconceivably fascinating effect on the listener. The situation is charmingly portrayed, the colours subdued, and the picture impressive.



Fig. 247.—Mozart in 1789.

With *Titus* Mozart returned in the vigour of manhood to the classical drama he had essayed earlier in *Idomeneo*. In this latter opera he laid his scene among the same people as his model Gluck; in *Titus* he went to Rome for his subject. The proud imperial heroism of the Roman stands boldly out in the tone-poet's drawing. The resolute spirit of the overture seems to prepare the hearer for the lofty character of the coming drama as Constantine's triumphal arch leads one to expect the Forum. Spontini's subsequent treatment of classical Rome in *The Vestal* shows him as much the pupil of Mozart as of Gluck.

That versatile power of genius which we meet in the dramatic works

of Mozart also exhibits itself in his absolute instrumental music. New forms and an intellectual development of those already existing are his contributions to orchestral music. In the music-drama he poses as the mediator between the old Italian opera and Gluck's idealised Florentine drama on the one hand, and the romantic and romantic-comic operas of the later masters of Germany and France on the other. He is the link between Gluck and C. M. von Weber. Now in instrumental music he similarly is the connecting mental link between Haydn and Beethoven. This is apparent in the majority of his works, in his symphonies, string quartetts, piano quartetts, piano trios, sonatas for piano and violin, sonatas, fantasias, and variations for piano alone, &c. An examination of his writings shows him to have been as much the pupil as the master of Haydn. It was the

joint influence of Haydn and Mozart on Beethoven that led to the development of the symphony, quartett, and sonata to their highest ideal by the last of the six great tone-poets. Mozart's six celebrated string quartetts (Köchel, 387, 421, 428, 458, 464, 465), dedicated to Haydn, are the natural precursors of the Beethoven quartetts. In the dedication Mozart writes: "Essi sono, è vero, il frutto d'una lunga e laboriosa fatica" ("they are, it is true, the fruit of long and laborious work"), which utterance for ever disposes of the generally accredited notion that the young genius shook his music "out of his sleeve." That these quartetts count among the best of which Mozart was capable cannot surprise us, since, speaking of them, he says: "I strove to do something which should do honour to my master Haydn and to myself." The rich and varied invention, the warmth and depth of the expression, the grace and mastery of the form, the knowledge of the technique and of the capabilities of the different instruments displayed throughout, brilliantly vindicate the high eulogium of the master. We must further mention the splendid quartett in G minor for piano and strings (Köchel, 478), in the passionate first movement of which Mozart shows that he did not hesitate to employ the "harsh and acrid" to express his meaning. The *Andante* is heartfelt and simple, the *Finale* bright and joyous, and the whole one mass of pure euphony. By these various chamber compositions the art-worth of the quartett was greatly



Fig. 248.—Mozart.

(From the Profile in Boxwood by Posch, 1731.)

enhanced, as was also the importance of the string quintett, the serenade, and the divertimento (in none of which can Beethoven or Haydn measure themselves beside him, either as regards quantity or quality), the string trio, the string duo, the organ sonata, and symphonic concerto whether for piano, violin, viola, fagotto, clarinet, oboe, flute, harp, or horn. It should be noted that in the string trio Haydn also had succeeded, twenty-one trios for violins and violoncello being placed to his credit, besides a double trio entitled "Echo," to be performed in two adjoining rooms.

Köchel's thematic catalogue contains the large number of forty-nine symphonies. Although each possesses an historic interest in that it illustrates the progressive development of the master, they are not all up to the same level. There are, however, nine which, for their beauty and perfection of treatment, will remain as masterpieces for all time. For a hundred years they have exercised an important influence on succeeding generations, and, whilst equal to the richest of Haydn's, are almost worthy to rank beside the great nine of Beethoven. It is curious that these nine symphonies, whilst securing for Mozart enduring fame in this branch of the art and entitling him to a place in the trefoil of the great symphonic classical masters, fall naturally into three equal groups. The first three are in C major: one with three movements, one four, and the grand "Jupiter" with double fugue. Three are in D major, with respectively three, four, and five movements, the last being taken from the "Haffner" serenade. Of the third group, one is in A major, sprightly in character; one in G minor, grand and passionate; and one in E flat, stately and cheerful. In Köchel's catalogue these symphonies are numbered 201, 338, 385, 425, 504, 543, 550, and 551. The symphonic arrangement in five movements of the "Haffner" serenade, published in the first edition of Breitkopf and Härtel, is not by Mozart. This is why Köchel excludes it from the symphonies and leaves it with the serenades, No. 250, superscribed "Serenata per lo sponsalizio del Sgr. Spath colla Sgra. Elisabetta Haffner del Sgr. Amadeo Wolfgango Mozart." The "French Symphony" (Köchel, 297), a fresh and vivacious work, was composed at Paris in June, 1778. The charmingly tender *Andante* in G major of this symphony is to be counted among the best of Mozart's writings.

Our observations upon the *Serenades* must be limited. But first we are glad to welcome the collective edition of this section of Mozart's works



lately issued by Breitkopf and Härtel. Besides the "Haffner" serenade we single out that in D major (K., 320), a grand one in B flat major for 12 wind instruments and double-bass (K., 361), one in E flat major (K., 375), and one in C minor for 8 wind instruments (K., 388). The grand one in D major, written in 1779, for 2 flutes, 2 oboes, 2 fagotti, 2 horns, trumpets, kettle-drums, and string orchestra, is in seven movements, and includes a *concertante* in two parts, of which Otto Jahn justly says, "They are as clear in working as they are refined and charming in character." The *Andantino* of this serenade is described by the same critic as "pervaded by an earnestness not of passionate pain, but of the triumphant sense of conquered suffering." The grand B flat serenade is said to have been composed in 1768 as a string quintett (but this seems hardly possible), and was re-arranged twelve years after (1780) for 14 instruments, viz., 2 oboes, 2 clarinets, 2 basset-horns, 4 horns, 2 fagotti, violoncello, and double-bass. Although the whole work is of entrancing charm and beautifully scored, yet of its seven movements the palm must be awarded to the *Adagio*, and Jahn does not exaggerate when he says that "its artistic purity impresses us with that feeling of complete satisfaction which the soul of man can only find in the complete harmony of art and beauty." The E flat serenade, composed in 1781, as well as that in C minor, 1782, rises far above the relatively light though entertaining serenades of Haydn. Referring to the one in G flat written for 2 clarinets, 2 horns, 2 fagotti, and 2 oboes, the over-modest composer wrote to his father, as it was about to be played to a musical friend, "I have tried as well as I could to keep within bounds." Its first *Allegro*, impressed with a courtly dignity, is effectively contrasted by the unexpected wailing of the second theme. The enchanting melodic sweetness of the *Adagio* bewitches us in its sweet whisperings of love. The playfulness of the *Rondo* is fresh and healthy, with a marked leaning to national airs. The scoring of this serenade is repeated in the C minor serenade, the character of which is serious and grand. Without becoming boisterous it is ever vigorous in its remonstrance, especially in the second theme of the first movement. The *Andante*, whilst gentle and tender, is always serious. The *Minuet* is humorous, the contrapuntal devices being distinctly jocular. The *Finale* is at first restless, then peaceful, and is brought to a close with a healthy burst of manly vigour.

Nor are the *Quintetts* and certain of the *Divertimenti* less important.



Although the latter unmistakably show by their contents that they are of an earlier date than the serenades, they must still be regarded as distinct and complete art-works of the genuine Mozart. Of the divertimenti we would refer to Köchel, 247 and 287, respectively composed in 1776 and 1777, for string orchestra and 2 horns. Both have six movements, rich and full; charming in invention, the thematic and harmonic treatment evidence the fertile brain. Perhaps No. 287 is the grandest of all. Divertimento No. 334 is almost equal in power with the two first quoted. Nos. 213, 240, 252, 253, 270, and 289 are scored for six wind instruments, viz., oboes, horns, and fagotti, and though originally intended for "table" music and similar purposes, captivate by the brilliant display of flowing invention. One of the most fascinating divertimenti is that composed in 1788 (K., 563), for violin, viola, and violoncello. Without question it is among the most delightful of Mozart's works, and indeed is a perfect gem in the master's brilliant diadem of chamber music.

Of the string quintetts the grand one in E flat major (K., 614) is perhaps the best. In the first movement the violas taking the place of horns give out a bright figure inviting to the chase. We are at once put into a cheerful mood. The C major quintett (K., 515), perhaps almost equal to No. 614, is quiet, reflective, and resolute. Its *Finale* is like that of the D major quintett (K., 593). From a seemingly simple subject the most serious and deep musical combinations arise that strike us by their power. The beautiful G minor quintett (K., 516) is a pearl of the purest loveliness. Speaking of these, Jahn says, "There exist but few instrumental compositions which so energetically express an overwrought passionate mood." To this we may add that Mozart has never painted illimitable sorrow so marvellously as in the first movement, nor poignant grief like that which in the *Adagio* quickly fills our eyes with tears. Not even in the passionate G minor symphony does he exceed the intensity of the "affliction" colouring of the quintett.

We turn now to the pianoforte concertos. Here Mozart has succeeded most happily in blending the short brittle tone of the keyed instrument with the orchestra. Even Beethoven has not surpassed him in this. Jahn's summing-up, that "the chief merit of Mozart's concertos lies in the masterly welding of all musical factors, the technique being employed only where necessary for higher musical purposes, whilst the conception

shows a freedom and flow only equalled by the perfect execution," deserves to be noted for its truthfulness.

Among the sacred compositions of Mozart, the universally known *Requiem* first claims our attention. By its creation Mozart became the father of the entire modern music of the Catholic Church. It is impregnated with the most elevated dramatic subjectivity, and finds its parallel in Michael Angelo's grand master-work, "The Last Judgment." It has found musical imitators of the highest rank—Beethoven in the *Missa Solennis*, and Cherubini in his two *Requiem*s. Of the young master's masses we single out the great one in C minor (K., 427), a *Missa Brevis* in F major (K., 192), a *Missa Brevis* in C major (K., 528), and Nos. 262, 317, 337, as worthy of special mention. Referring to the five-part "Gratias" and the eight-part "Qui tollis" of the C minor Mass, Jahn says, "The wondrous thrill we experience in the affecting parts of the *Requiem* again passes over us in these choruses." Mozart subsequently transferred these two choruses, together with other movements of the C minor Mass, into his cantata *Davidde penitente*. The "Ave Verum" (K., 618), transparent in its heavenly beauty, shows us of what great things the master was capable within the most compressed frame. The great Litany in E flat major, "Litania de Venerabili" (K., 243), with the grand "Verbum caro factum," its dolorous "Miserere," its consoling "Hostia sancta," and the grandly majestic "Tremendus," still ranks among the best modern Church music.

As a tone-colourist Mozart must be considered one of the greatest of all times. It is now more than a century ago that he first began to work, and yet his instrumental colour-combinations astonish and surprise us as much by their absolute novelty as by their grandeur. A correct estimate of the master's work is only now attainable since Breitkopf and Härtel have published their complete edition of his compositions. Hitherto only about half has been within the public reach. Köchel also draws attention to this. But now, three generations after the master's death, the world is surprised by the appearance of about one hundred per cent. fresh work from their hero, of whose compositions they thought they possessed so much. Amongst the 626 works now issued, we find extraordinary colouristic effects in the serenades and divertimenti, in the "freemason" funeral music to *King Thamos*, and in other minor works formerly unknown to the musical world. Without

these resuscitated compositions, however, there existed sufficient evidence to prove that without the influence of his young friend, Haydn would never have become the father of the modern orchestra. If it be accepted that the elder master soared as high as Mozart, it cannot be said that he ever surpassed him. What can be pointed to as eclipsing the *terzetto* of masks in *Don Giovanni*, exclusively accompanied by wind instruments, with its original clarinet effect?—afterwards adopted by Haydn in the *Creation*, and by Beethoven in those solemn measures immediately preceding the *Presto* of the *Finale* of the “Eroica Symphony.” Nor should the novel use of the muted trumpets in *The Magic Flute* heralding the entry of the three genii be forgotten when weighing the great things done by Mozart in instrumental tone-colouring. From his earliest youth he had a tendency to experiment in orchestral combinations. When seventeen years old he wrote ten pieces for 2 flutes, 5 trumpets, and 4 kettle-drums; and we might considerably prolong the list, but must refrain.

Wolfgang Amadeus Mozart, the son of Leopold Mozart, under chapel-master to the Archbishop of Salzburg, was born in that city on the 27th of January, 1756. In his father he was fortunate to possess not only a wise counsellor and friend, but also a distinguished master in the tonal art. As a child Wolfgang was extremely sensitive. When five years old he would frequently address the friends who frequented his father’s house, “Do you love me?” and if in fun the answer came “No,” tears at once filled the eyes of the beautiful boy.

Mozart’s father tells us that young Wolfgang always showed himself so obedient and tractable at home, that there never was any occasion for corporal punishment. Of a nervous, retiring disposition, should it chance that his youthful compositions were praised in his hearing by any of his father’s friends, he at once began to cry. That this modesty proceeded less from the bashfulness of his tender years than from inborn humility is apparent from a letter written by Leopold Mozart to his son when past his majority. The letter is dated 1778, and runs as follows: “When you were a child and a youth you were much more serious than boyish. When sitting at the piano or engaged in any way with music, no one dared to jest with you. In repose your face bore so serious an expression that thoughtful friends were wont to remark on the probable shortness of your life.” The filial devotion and admiration of Wolfgang were pleasant to contem-



plate. We may quote one of his favourite sayings on this head, "After God immediately comes papa." In 1763 Leopold Mozart commenced his first concert tour with his two wonderful children—for the sister of Wolfgang was also exceptionally gifted—passing through Paris to London, returning to Salzburg by way of Holland and Switzerland. Everywhere the boy was received with acclamation, but on return to their native country his father began a regular course of tuition with the youthful genius. The gifted pupil assimilated immediately all that was taught him, and at the age of twelve composed his first mass and his first opera, *Bastien et Bastienne*. When but fourteen years old he was appointed



Fig. 249.—The House in which Mozart lived at Salzburg.

*concertmeister*, or leader of the orchestra, to the Archbishop of Salzburg. In 1777 he accompanied his mother to Paris, where Gluck's operas were then being played. He attended the performances with much advantage to himself. The year after he experienced his first real sorrow, the death of his mother, while still in Paris. By 1781 he had completed *Idomeneo*. In that year he fixed his residence at Vienna. In 1782 he married Constance Weber, who made him a devoted and loving wife. This same year also saw the first public performance of his comic-romantic opera *Il Seraglio* at Vienna, the heroine significantly bearing the name of his wife. This coincidence of names led to many pleasantries by his friends on his wedding-day. In 1786 Mozart presented the art-world with *The Marriage of Figaro*.



It is almost inconceivable that this incomparable opera, unique of its kind, should on its first appearance have been relegated to the background for an infinitely inferior and long since forgotten work—*Cosa rara*, by Martini. But Prague grandly did its duty by almost immediately according the master, after a performance of this very opera in that city, such an ovation as would now greet him were he to rise from the dead. For this generous welcome Mozart showed his gratitude by writing for the Prague public *Don Giovanni*, 1787, played to an unusually excited house. The enthusiasm was unbounded. It spread to the court, and led to his appointment as court composer to the Emperor Joseph II. for life, at a yearly salary of 800 gulden—i.e., £80! *Don Giovanni* was succeeded in 1790 and 1791 by *Così Fan Tutte*, *Titus*, and *The Magic Flute*.

It is painful to record that the master, who so plenteously gave of his best to the music world, should never during his short career have been free from the most painful anxieties for daily bread. This neglect by Germany of her greatest tone-hero may somewhat explain the mystery which still exists as to where the master was buried. Mozart died on the 5th of December, 1791, an hour after midnight. For many years before his death he was pursued by the most virulent hatred of jealous rivals, which finally shattered his naturally happy temperament and caused him intense worry and vexation. Indeed, on his death-bed he expressed to his wife his firm conviction that he had been poisoned by some envious Italian of the Vienna opera-house. It is, alas, too well authenticated that from the date of his residence at Vienna until his death he was the victim of most unscrupulous conspirators and perfidious Italian enemies. But for the honour of humanity let us hope that the frightful suspicion of Mozart was but the expression of the diseased fancy of a man relentlessly and cruelly tortured by less successful rivals.

The first statue erected in honour of Mozart was in bronze and stone by Schwanthaler, at Salzburg, in 1842. In 1859 the Corporation of Vienna set up a monument to the musician by Gasser in St. Mark's Cemetery; and five years later Moritz von Schwind decorated the loggia of the Vienna opera-house with frescoes, the subjects of which were taken from *The Magic Flute*. Quite recently public subscriptions have been set on foot by the Viennese to raise a statue on a large scale to Mozart in one of the best parts of the imperial city. The Grand Opera-House at Paris also has a bust

of the master. The best portraits of Mozart are the oil painting by Tischbein and that in the Salzburg family group. A memorial of another kind is an academy and concert institute at Salzburg, called "Mozarteum," which boasts of a valuable collection of Mozart's manuscripts and other interesting and precious mementos. A somewhat similar Mozart institution was founded at Frankfurt-on-the-Main in 1838, where free instruction is afforded to promising pupils, who are even allowed to select their own masters.

We have now to draw attention to a certain phase of Mozart's versatility hitherto not touched upon. Mediæval tonal art and its reverberating echoes during the Reformation period down to the great religious war show throughout its many branches but *one principal theme*—a feature in the art that finds its parallel in that one dominating conception of the world and religion which governed life during the Middle Ages. Should it be contended that the tonal art during that epoch does present examples of counter-themes or second subjects, we should reply that where such do exist they grow out of the principal theme, and legitimately can only be said to form one subject. All

specimens of seemingly polythematic working that might be adduced would on examination be found to be nothing but an ornamental treatment of the subject by single or double counterpoint, for the so-called second theme of the double fugue signifies nought but a contrapuntal treatment arrived at by the inversion of the fugal subject. Even the *cantus firmus* introduced into polyphonic movements is not really a second subject; nay, it is strong corroborative testimony of the then ruling monothematic principle, for the *cantus firmus*, like the canon, "imitation," or the part in "contrary motion," is developed out of the principal theme.

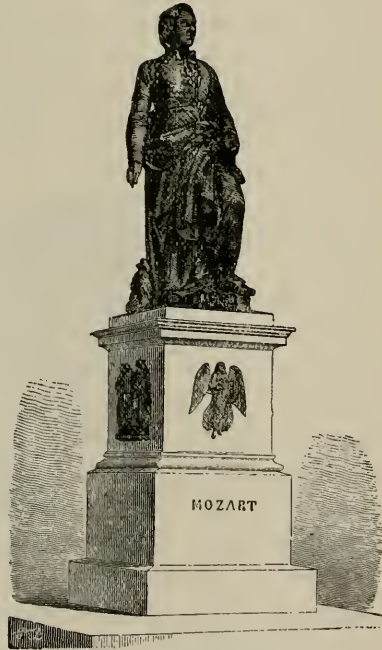


Fig. 250.—The Mozart Monument at Salzburg.

With the Renaissance of the tonal art—the seventeenth century, and therefore subsequent to the Renaissance of the plastic art—we are introduced to a second monothematic style. This is the Tuscan music-drama. It not only strikes at polyphony, but strives to resolve all tonal elements into a mono-melodic outline and musical declamation. A counterbalance to this we find in the three-part aria of the Neapolitans which foreshadows the polythematic style. But it is not until we come to Haydn that we arrive at the first deliberate polythematic attempt. It was Haydn who transferred the polythematic style of the aria from vocal to instrumental music. From the juxtaposition of completely distinct themes as exhibited in the aria, rondo, minuet, and other similar forms, which, placed in succession, evidence a clear striving after the polythematic, he, by a masterly interweaving of themes, constructed well-balanced parts that completed each other. It was this intertwining of the subjects of the symphony and sonata that created the polythematic style, a style adhered to by Mozart and Beethoven. There is one example by Mozart in which he celebrates the union of the mono- and poly-thematic styles in a remarkably clever manner. It is unique among tonal compositions. The example to which we refer is the *Finale* of the “Jupiter Symphony.” In this majestic movement the fugue and the sonata form move as independent musical factors, both in succession and simultaneously, and are welded at the same time into a complete organic whole. The fugue begins with the first bar of the *Finale*, and runs through the entire movement, accompanied by the sonata. All the artifices of the contrapuntal style are here worked up to a magnificent climax, the fugue, bear in mind, being an outgrowth of counterpoint. It might be added, and with truth, that the whole wonderful polyphonic mastery of Sebastian Bach finds in this *Finale* a renewed and brilliant expression. The contrapuntal style appears here under a form such as we have seen it with no earlier master. Mozart has achieved the dexterous feat of clothing the Bach fugue with a symphonic dress. He has fused all the elements and contrivances of the fugal style into the form of the classical sonata. We are precluded from indicating special phrases in support of this, or quoting from bar to bar as we should be compelled to do to further elucidate our meaning, owing to our limited space, and yet it would be only some such exhaustive examination that could adequately demonstrate the marvellous skill exhibited by



Mozart in bidding farewell to his art as a symphonic writer. But although this be denied us, we would ask the student to note the four complete and independent motivi, and also the two characteristic chief themes—the first and second subject of the sonata—corresponding to the subject and counter-subject of the double fugue. These six different melodic outlines are employed simultaneously, besides being varied in thirty different ways by inversion, retrograde movement, condensation, &c., a feat unequalled by any composer since Bach. And yet the whole wears so light and spontaneous an aspect, so free from all effort, that the layman can form no notion of the colossal art-development there accomplished. Nor is such a percep-

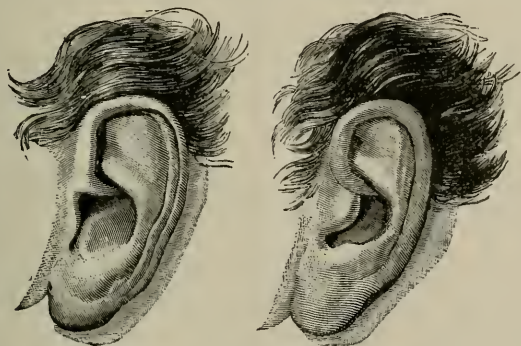


Fig. 251.—Mozart's Ear and an Ordinary Ear.

tion necessary to the highest enjoyment of this grand movement. His impression will be that he has listened to a work of surpassing grandeur and of imposing magnificence, and he will, with awe, humbly acknowledge the wonderful genius of its young creator. Mozart has more effectively accomplished for the tonal art what Goethe strove to achieve in poetry in the second part of *Faust*. For if the double fugue, the last and most developed product of the tonal art of the Middle Ages, continued up to the seventeenth century, and if the sonata and symphony be the grandest outcome of the polythematic art-form of the musical Renaissance, then is Mozart the magician who, by fusing the two styles, created a third of which the musical world before him had no idea. The overture to *The Magic Flute* presents a second example of the welding of the fugato and sonata styles. It is less strict in working, and probably for that reason is more popular.



The apparent ease with which this triumph has been achieved, the spontaneity and freshness of the work, its beauty and winsomeness, excite our wonder and admiration.

One grand feature of the versatility of Mozart was his complete assimilation of art-forms, whether belonging to a period long anterior to his own or to other nationalities. Further, the imitation of the style of special composers differing from him entirely in their fundamental perception of the tonal art seemed to be a matter of surprising indifference. Thus when but a boy of nine years old, on a visit to this country, he composed an *a capella* sacred piece on the model of the English madrigal. Again, when at Bologna, five years later, a "Quærite" (an unaccompanied chorus sung in the Sistine Chapel) from the "Antiphonarium Romanum" was given him to imitate. The clever lad was absent but half an hour, when he returned with a "Quærite" so wonderfully true to the original that its source would be difficult for the layman to discover. In the year 1789 a charming giga for the piano (Köchel, 574) appeared, framed on the elegant monothematic gigue forms of a generation prior to Mozart. His skill in closely following Händel's style we touched upon when treating of his additional accompaniments. He further imitated Händel in Elvira's aria in D major (*Don Giovanni*), and we find several of his pianoforte compositions inscribed "nello stile di Händel." Even had Mozart not affixed this note, there would have been no hesitation in denominating them Händelian imitations. That he was deeply influenced by the study of Sebastian Bach is clearly evidenced by his compositions.

In 1789, when at Leipzig, he was introduced by his friend Doles to Bach's motets. A year and a half later, when *The Magic Flute* was produced, an extraordinary display of the grand style of Bach was seen in the treatment of the *cantus firmus*. The parts are strict as regards "imitation," "inversion," and the free contrapuntal leading of the voices is worthy of the great Bach. How thoroughly Mozart assimilated the characteristics of Gluck and Haydn we have already discussed. The invention of the "art-song" is Mozart's. By "art-song" we mean the varying of the melody according to the sense of the text, as opposed to the vulgar practice of fitting the same melody to every verse, whatever its meaning. The best of the Mozart art-songs is the setting to Goethe's "Violet." That Mozart could not hide his genius, though writing to order, is proved in

# Allegretto

## Das Verlehen

Handwritten musical score for a piece titled "Allegretto" and "Das Verlehen". The score is written on multiple staves, featuring a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto".

The lyrics, written in German, are:

imbrant, so was ein jingigt schilfen. Da kam ein Jüngling  
 für die Waise für, und sang.  
 blüme das Waisen, es war ein blüme schilfen hat mich und

The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in a cursive style typical of the 18th century.

Allegretto

Das viilehen

in g-dur.

Organo.

Chor.

Handwritten musical score for organ and choir. The score is written on ten staves. The organ part is on the top staff, and the choir part is on the bottom staff. The lyrics are written in German. The tempo is marked "Allegretto". The key signature is G major (one sharp). The time signature is 2/4.

Lyrics (German):

Ein Knecht des Herren, der hat sich ein Weibchen  
 gefunden, das er sich hat auserkoren.  
 Er hat es sich auserkoren, das er sich hat auserkoren.  
 Er hat es sich auserkoren, das er sich hat auserkoren.  
 Er hat es sich auserkoren, das er sich hat auserkoren.  
 Er hat es sich auserkoren, das er sich hat auserkoren.  
 Er hat es sich auserkoren, das er sich hat auserkoren.  
 Er hat es sich auserkoren, das er sich hat auserkoren.  
 Er hat es sich auserkoren, das er sich hat auserkoren.  
 Er hat es sich auserkoren, das er sich hat auserkoren.



Handwritten musical score for "Der Herr ist unser Schutz" by J. Haydn. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings like "p" and "f". The lyrics are written below the staves in German. The manuscript is on aged, slightly stained paper.



dem götten.

The image shows a handwritten musical score on aged paper. It consists of two systems of music, each with a vocal line and a piano accompaniment. The lyrics are in German. The first system has a vocal line with a treble clef and a piano line with a bass clef. The second system also has a vocal line with a treble clef and a piano line with a bass clef. The handwriting is in brown ink, and the paper shows signs of age and wear.

fin stehlen auf der Wiese  
Grüßten mit liebkum Gesicht und süßem Lächeln  
Ach! stehst du stehlen  
liebsten abgeflücht und von dem Bienen nicht zu

SETTING OF GOETHE'S "VIOLET."

the autograph copy reproduced in Otto Jahn's Biography of Mozart.)

the strongest manner by two pieces in F minor, to be played by musical clocks (Köchel, 594 and 608). These two pieces have been arranged as pianoforte duets. When Julius Rietz, the friend of Mendelssohn, heard these, he exclaimed, "And those were written for mechanical clocks! What now is left for us to do?"

Of the contemporaries of Mozart other than those already mentioned we must name the greatest of the master's pupils, Johann Nepomuk Hummel (1778—1837) and Süßmayr, for some time also pupil of Salieri. Hummel is celebrated as a pianoforte writer of the highest merit, and as a virtuoso on his instrument. Süßmayr supplied the *Recitativi-secchi* to Mozart's *Titus*, and was honoured with the last instructions of the dying master as to the completion of his *Requiem*. Mozart's favourite master in the drama was Georg Benda (1721—1795), ducal chapel-master at Gotha. His melodramas, *Ariadne in Naxos* and *Medea*, were greatly praised by Mozart. His next great contemporary was Muzio Clementi (1752—1832), author of the even now celebrated "Gradus ad Parnassum" for the piano, and chief of the Italian school of sonatists. Mozart and Clementi contended before Joseph II. of Austria, in the double capacity of pianists and improvisers on given themes. The judge, Karl von Dittersdorf (1739—1799), composer of the comic operas *The Doctor and the Apothecary* and *Hieronymus Knicker*, awarded the victory to Mozart, although the emperor was of the contrary opinion. Dittersdorf played the first violin at the remarkable string quartett meetings at the house of Storace, Haydn playing second violin, Mozart viola, and Vanhall the violoncello. Salieri, the pupil of Gluck, and Italian contemporary of Mozart at Vienna, intrigued beyond doubt against his more gifted rival, embittering sadly his closing days, but with the Italians Paesiello and Sarti, Mozart ever maintained a warm friendship. Of the remaining celebrities of the Mozart period we re-name Hasse, Naumann, Cimarosa, Winter, and Wiegler: also the lesser lights Reichardt, song composer; Wenzel Müller, fairy burlesque writer; Schenk, author of the pretty opera *The Village Barber*; and lastly Martini, whose *Cosa rara* Mozart ridiculed in the *Finale* to *Don Giovanni*. The judgment of Mozart on the youthful Beethoven, after listening to his improvisation at the piano, is interesting. "Look well after him," he said, "for he will one day make the world speak of him."

Before taking leave of Mozart a few quotations from certain of his



letters, bearing on the engrossing subject of a future state, and other matters which might help us to obtain a closer insight of the man, will not be without their value. In a letter to his father, 1781, he writes: "Do I think that I have an immortal soul? Not only do I think it, but I believe it, for wherein then would lie the difference between man and beast." In a second letter to his father, dated 1787, he says: "After serious reflection death seems to me to be the purpose of our life, therefore I have for some years familiarised myself with this truest and best friend of man, so that the contemplation of the inevitable has no longer any terror for me, but produces a state of beatified peace and consolation. I never lie down on my bed without reflecting that, though young, ere the morning dawn I may have ceased to exist; and yet I do not think that among all the friends who have known me, one can accuse me of melancholy or gloomy depression. For this blessing I daily thank my Creator, and pray that it may so be meted out to all men." It is pleasant to witness the dignified self-possession of the great artist in his dealings with the inimical Archbishop of Salzburg. Mozart was conscious of his genius, and bore himself with commendable reserve towards his ungenerous patron. In 1780 he writes: "Verily, it is not Salzburg but its archbishop that becomes daily more insufferable. The many times that he has injured me I will not dwell upon, though they date from the day of his installation up to the present time; nor will I ponder upon my unquestionable right to quit his service." Some time after this Mozart did leave Salzburg, ever preserving a mistrust of the archbishop. Desirous of visiting his father at Salzburg in company with his young wife, he writes first as to the advisability of the step, fearing, indeed, that his late patron might even put him under arrest; "for," he adds, "he is capable of anything." Mozart's sense of the greatness of his craft shows itself in an oft-quoted remark of his that "A cavalier cannot make a chapel-master, but a chapel-master can make a cavalier." From Paris he writes: "I pray God daily for grace that I may steadfastly perform my appointed task, and acquire honour for myself and glory for the whole German nation." A remark of Mozart's upon music-painting, in reference to the feeling portrayed in the aria of the irascible old Osmin in *Il Seraglio*, is worthy of note: "A man in the tempest of his passion oversteps all the bounds of order and moderation; he is unconscious in his rage, and the tone-picture should reflect his excep-

tional state. But as the passions should ever be held under some sort of control, so should music, even when depicting the most terrible situations, be subordinate to artistic propriety and never offend the ear, but should still please and remain *music*." Of his love for Papa Haydn we have already spoken. There remains, however, one slight anecdote worthy of special note as indicative of his ready championship of the elder master. A new string quartett of Haydn's was being played, when Kozeluch, a popular composer, envious of the Rohrau master, leaned forward to Mozart at a certain bold passage and whispered, "I would not have done that." "Nor I," promptly rejoined Mozart; "and do you know why? Because neither you nor I would have had such an idea." Kozeluch never forgave Mozart for this well-deserved reproof.

The versatility of Mozart has been referred to by other writers, Tieck and the brothers Schlegel both comparing him with Raphael. True, this marvellously-gifted artist also fused the antique with Christian culture, but the comparison does not sufficiently do justice to the dramatic genius of the musician. In *The Magic Flute* and *Don Giovanni* there is the same inspired treatment of the tragic and pathetic, their skilful amalgamation with the comic and humorous, which permeate the grand masterpieces of Shakespeare. Mozart further bears a resemblance to his great namesake Wolfgang Goethe, both often expressing in the simplest and most unpretentious language the highest and noblest thoughts.

We are apt and we love to connect beauty with the immortality of youth, and in the history of art these two qualities have never been united in the same being so gloriously as in Mozart and Raphael. And as it chanced that the painter of Urbino and the tone-poet of Salzburg were both cut off in the flower of youth, so personally and art-historically they represent the union of youth and beauty. What Goethe wrote of Schiller may well serve as a fitting farewell to our beloved Mozart:—

"Early he read the word severe,  
Nor death nor suffering did he fear.  
His flight he winged to heaven above,  
In union wrapt with all we love.  
Then sing his praise, for he has striven  
For more than ever life hath given."



## CHAPTER XXXI.

## ON THE STATE OF MUSIC IN ENGLAND AFTER THE DEATH OF PURCELL.

WE observed in a former chapter that had it not been for the arrival of Händel in England, Purcell and his contemporary composers might have founded a valuable and permanent English school of musical composition. The gigantic genius of Händel, however, eclipsed all native talent, especially in the dramatic department. For many years no opera was listened to but those by Händel and his rival Buononcini. There was, indeed, one exception in the success of *The Beggar's Opera*. But, as we shall presently see, this was after all but a *Pasticcio*, and by no means to be regarded as a genuine English attempt in the direction of original dramatic music. It is a very lamentable fact that the fashionable public in this country, since the beginning of the last century, have systematically decried and neglected indigenous musical talent, and have fallen down and worshipped foreign celebrities, whether composers or performers, to a degree which has exercised a most discouraging and indeed disastrous influence on the progress and development of native art. Many men who really possessed considerable powers of composition were induced, through this evil influence, either to neglect original composition altogether, or to become mere servile imitators of foreign models. Now no imitation can ever possess the artistic value of its model, with which it is constantly liable to be disadvantageously compared. Consequently no English opera music was produced during the eighteenth century of more than secondary importance.

There were, however, certain branches of the art of music in which England did excel, in spite of all discouragements and difficulties. In the first place, let us glance for a moment at her popular songs and dance-tunes. Here we may fairly challenge comparison with the "folk-songs" of all other European nations. And yet even as regards this undoubtedly successful and national walk of art, there have not been wanting English writers who have unscrupulously assigned to most of the best English tunes a Scotch, Welsh, or Irish origin—our musical historian, Dr. Burney, being by no means guiltless in this matter. Thanks to the researches and

publications of Mr. William Chappell and others, we now are better informed than men were in the days when Burney and Hawkins wrote their histories. For it is now plain to any one who will take the trouble to investigate the matter that there is a well-defined difference of style between the ancient popular melodies of England, Wales, Scotland, and Ireland. And it may be affirmed boldly that, while each has its own characteristic beauties, those of England are by no means inferior to the rest. To give anything like a complete list of popular English ditties would require far more space than we can spare, but we may specify a few, of which the beauty and originality cannot fail to captivate the hearer; for the rest we cannot do better than refer our readers to such works as Chappell's "Popular Music of the Olden Time," or Jones's "Musical and Poetical Relics of the Welsh Bards," or Walker's "Historical Memoirs of the Irish Bards," or Rimbault's "Musical Illustrations of Bishop Percy's 'Reliques of Ancient English Poetry,'" or Graham's "Songs of Scotland."

Many of the popular tunes in vogue at the beginning of the eighteenth century were of greater antiquity, such as "Roger de Coverley," "Barbara Allen," "My lodging is on the cold ground," "Turn again, Whittington," and "Down among the dead men," while others were produced apparently at or about the accession of Queen Anne. Such were, *e.g.*, "Admiral Benbow," "Sally in our Alley" (to which two tunes were sung, one by Henry Carey, and another traditional and much older, originally set to the words "The country lass"), "The Vicar of Bray," "Cease your funning" (which has been claimed by some as a Welsh tune, but it is unquestionably of purely English origin, being derived partly from the "Hallelujah" at the end of Purcell's anthem, "O God, Thou art my God"), "There was a jolly miller once," "Drink to me only with thine eyes," "Pretty Polly Oliver," "Farewell, Manchester" (afterwards adapted to Haynes Bayly's song, "Give that wreath to me"), and "Begone, dull care." But two melodies stand out prominently among the productions of the last century, "God save the Queen (King)" and "Rule, Britannia," which have become so enshrined in the hearts of the people of England that it is well-nigh impossible to conceive that their popularity should ever wane. "Rule, Britannia" was composed by Dr. Arne, of whom we shall give an account further on; it appeared in print first in his *Judgment of Paris*, but

was sung probably for the first time in his masque of *Alfred* in 1740, to commemorate the accession of George I. It immediately became a "household word" throughout the country, and has remained so to this day. As regards the authorship of "God save the King," very great doubt exists. The late Mr. Richard Clark published a book on the subject, and tried to prove that the air was composed by Dr. John Bull. He adduced a manuscript volume of harpsichord pieces by that composer in which the germ of the tune was said to be found; but subsequent inquiry has shown that the manuscript had been altered and tampered with to heighten the resemblance, and consequently this theory has been generally abandoned. Others have tried to show that "God save the King" was originally written in Latin, and sung in King James II.'s Roman Catholic Chapel; and certainly there is a good deal to be said in favour of this supposition. Another theory is that it was of French origin, and composed by Lully: but this has no foundation in fact. The most probable supposition, however, is that it was the composition of Henry Carey. He was fond of composing loyal songs, and was a staunch loyalist, although his enemies have accused him of being a Jacobite. Anyhow, he is the first man who is known to have sung "God save the King" in public, and he was quite capable of producing such a melody.

Whoever was the composer of this national tune, it has been deservedly approved of, not only in England, but also in Prussia, Hanover, Brunswick, Saxony, Weimar, and Sweden, in which countries it has also been adopted as their national hymn. We are accustomed to hear it called an "anthem." But this is not its proper title, for an *anthem* it is not. It is a national melody, and more associated with secular occasions than with the service of the Church.\*

In a former chapter we have spoken of the music and the bards of Wales. The traditional fondness for music in the principality has never diminished. Their ancient meetings for the performance of music and the distribution of prizes, called "*Eisteddfodau*," have been recently revived. But it does not appear that many new popular Welsh melodies were introduced during the eighteenth century. The old well-known Welsh airs retained

\* Beethoven was a great admirer of our national tune. He introduced it into his "Battle Symphony," and was known to observe concerning his use of it, "I must show the English a little what a blessing they have in 'God save the King.'"



their hold on the affections of the people ; and rightly so, for most of them are very fine. The Welsh triple harp has never ceased to be the national instrument, and the style of the music played on it naturally takes much of its peculiar character from the instrument employed.

In Scotland the genuine old airs are composed for the most part in the Pentatonic scale derived from the bagpipes which are the national instrument of the country. It is true that many songs are to be found with Scotch names and words which are not confined to that peculiar system, but it will appear, on investigation, that such tunes have either been corrupted and modernised, or that they are really of English rather than Scottish origin.

Irish music again, when old and genuine, has its own peculiar features ; and though it often happens that these are obscured by modern alterations and modifications, yet when we have recourse to the oldest versions extant we find the ancient Irish scales adhered to strictly in every case. Thomas Moore and others have claimed as Irish many melodies which are truly English ; but the difference of style and scale will always suffice to show which are truly Hibernian and which are not so.

Having said thus much on the popular music of the eighteenth century, let us now turn to the English composers for the stage. Masques, and plays with songs (called "operas" in those days), were composed about the beginning of the last century by Weldon, Banister, and Eccles. But the first English attempt to write a genuine opera after the Italian model was made in 1705 by Leveridge. The rise of Italian opera seems, however, to have well-nigh paralysed all national powers of original production in that department. Indeed it is to a German, Dr. Pepusch, that we are indebted for the only successful endeavour to rival Händel and Buononcini with purely English materials. It was in 1727 that he was induced by the poet Gay to arrange the old English ballads for his once-popular *Beggar's Opera*, to which he also composed the overture. He did the same in 1729 for Gay's second ballad-opera, called *Polly* (which, however, was not allowed to be performed), and also for a third ballad-opera, *The Wedding*, produced in 1734. These, however, could hardly be called new English music, as they consist entirely of old traditional popular songs, cooked up with new harmonies, and adapted to Gay's words. Another foreigner also came to England about this time, John Ernest Galliard, who composed some good



music to English words, notably his admirable setting of Milton's hymn of Adam and Eve. But the first *Englishman* who can fairly be called an original composer of dramatic music in the eighteenth century was Thomas Augustine Arne, of whom some account must now be given. He was born in London in 1710, and was educated at Eton, being intended for a solicitor, but his irrepressible love of music induced him soon to abandon all other pursuits for the cultivation of that art. He soon developed a fine talent, not only as a performer on the violin and harpsichord, but also as a composer of operas and other kinds of music. Perhaps his most successful opera was *Artaxerxes*, which he brought out in 1762. His former dramatic works were rather "masques" than operas, being merely a series of songs with overtures and interludes, mostly with spoken dialogue. But *Artaxerxes* was a real opera after the Italian model, and won a triumphant popularity. Arne also composed two oratorios: *Abel* in 1755, and *Judith* in 1764. In these the solos are very beautiful, but the choruses are not effective. Massiveness and choral sublimity were out of Arne's reach. But he had a very charming gift of melody, and some of his songs are still sung and admired. We have already spoken of him as the composer of "Rule, Britannia," but we must now mention him in connection with such beautiful airs as "Where the bee sucks," "Under the greenwood tree," and "The soldier tired," as these are fair specimens of his style. He had the merit of being able to compose music of real worth, great originality, good workmanship, and thoroughly English in its general character. Besides his operas and oratorios, he published several collections of songs; also some glees, catches, and canons, which are printed in "Warren's Collection;" an ode on Shakespeare, sundry sonatas and suites for the harpsichord, organ music, and orchestral music of various kinds. Arne was made a Doctor of Music at Oxford in 1759. His death occurred in 1778.

After the death of Händel in 1759, the Italian opera maintained its hold upon the taste of the British public, as it has done up to almost the present day. While this circumstance had the good effect of introducing some of the best Italian composers and performers to the notice of our countrymen, and also stimulated our singers to adopt a much better system of vocalisation and declamation than had been previously known here, it had also certain disadvantages which far outweighed, in our opinion, any such indirect advantages as we have named. In the first place, it tended to

almost extinguish our native style of dramatic melody. No airs that were not imitations of Italian cavatinas had much chance of gaining popularity. Consequently English musicians, for the most part, either refrained from composing dramatic music altogether, or else they contented themselves with servilely copying the style, and often the very notes, of the Italian works which alone were in vogue. In the next place, it gave rise to the impression, which still prevails too widely, that the English are not musical by nature, and that, although they are willing to patronise most liberally the composers and performers of other countries, yet that they are themselves unable to contribute any original contributions to the common stock. All this is surely a great drawback to a nation's progress in any art, for it discourages the composer and vitiates the taste of his audience. Fortunately there are other kinds of music besides that of the stage, and in some of these the English school has survived and prospered.

It will be well, therefore, for us somewhat to retrace our steps, and see what was the fate of secular choral music after the death of Purcell. As was shown in a former chapter, England had greatly excelled in the madrigalian style from the middle of the sixteenth century down to the accession of Charles I. After this date madrigals gradually went out of fashion, and the religious and political dissensions, which culminated in the great Rebellion, well-nigh drove all music out of the country. During the Protectorate almost all kinds of singing, except psalmody, were suppressed by authority; but fortunately for the cause of art that gloomy period was not of long duration. At the Restoration the arts generally, and music in particular, were once more encouraged and supported. By that time, however, the madrigal had become a thing of the past, and no new kind of secular choral music had as yet arisen to take its place. Yet there must have been many musicians by profession, and many dilettanti likewise, at that time who loved to meet together and sing in parts, as indeed we know they did. It was not long, therefore, before a new kind of concerted vocal composition arose, which took the place of the old madrigal, with which indeed it had several points in common. This was the *English Glee*, of which we will now proceed to give some account. It is remarkable how entirely this peculiarly British style of music has been ignored by all foreign historians of music. They write as though they were unaware of its existence. Probably this is to be accounted for

partly by the absolutely national style of the music, which cannot easily be comprehended or appreciated by foreigners ; partly, too, by the fact that glees cannot be adequately sung by any who have not a perfect pronunciation of our vernacular ; partly also by the equally undoubted fact that they will not endure adaptation to any other language, inasmuch as one of their chief merits consists in a perfect congruity between the notes and the English words to which they are set.

A glee may be defined as a piece of vocal music in more than two parts, to be sung by no more than one voice to each part, and without instrumental accompaniment. It is fragmentary in form, and generally made up of various short movements. It may contain contrapuntal imitations, but hardly ever anything like a real fugue. It is calculated to show off the delicacy, neatness, and accuracy of the singers, and depends for its effect very much upon the even balance and due blending of the different voices. A glee differs from a madrigal not only in style, but also in being written for single voices to each part, whereas a madrigal is an unaccompanied chorus. It differs also from a part-song, both for the above reasons, and also because the part-song is mostly devoid of "points" of imitation, in which the glee abounds. It differs, too, from the ordinary trio, quartett, or quintett, because these are almost always accompanied instrumentally, which the true glee never is.

It is remarkable that the word "glee" was in existence long before the *thing* now called by that name was introduced, for it is evidently derived from the Anglo-Saxon *glegg*, which was used to express music in general, but especially *minstrelsy*. We have already described the minstrels or gleemen of our remote ancestors. They were singers of popular songs, who accompanied themselves with their harps, much as the bards did in Wales, Scotland, and Ireland. Clearly, then, *they* were in no way the originators of the modern glee. Its real origin must be sought in the older madrigal, some of the later specimens of which had already acquired somewhat of a glee-like character before it fell altogether into disuse. The choruses in some of the dramatic works of Purcell had also a share in the formation of the subsequent glee-style. Probably also the metrical psalmody of the Puritans was another element in its composition. Yet although the English glee was thus made up of such heterogeneous materials, it has a very marked and peculiar character of its own which distinguishes it from



anything belonging to the other nations of the world, and it possesses many beauties and excellences of its own which fairly entitle it to take its place among the various schools of art.

It is not known by whom the earliest glee was composed, but in all probability Dr. Arne was among the first who cultivated that branch of musical composition. From the time of Arne down to the former half of the present century almost every English composer of eminence has been more or less of a glee-writer. Societies and clubs were established early in the eighteenth century for the practice of glees, catches, rounds, and canons, prizes being awarded to the best specimens. Among the most distinguished men who carried off these prizes during the last century we may mention Danby (1757—1798), Samuel Webbe (1740—1835), Dr. Benjamin Cooke (1734—1795), Rev. Richard Greville (*circ.* 1790), R. Spofforth (1768—1827), S. Paxton (17. .—1787), Lord Mornington (1735—1781), Dr. William Hayes (1707—1777), and last, but not least, Dr. John Wall Callecott (1766—1821). In a future chapter we will give a list of the glee composers who belong to the present century. Meanwhile let us pass on to the consideration of English instrumental writers of the period now before us.

It is probable that the model on which instrumental chamber music for strings was written in the earlier part of the eighteenth century was the works of Corelli. Purcell himself wrote some string sonatas after his fashion, and most of the contemporary composers did something of the same kind; but it may be said that all that music is now quite forgotten, and perhaps deservedly so, for, after all, it was by no means an indigenous style. The composers who succeeded Purcell did better with concertos for the harpsichord or organ, accompanied by a string band. But, even in this, too many of them were content with servilely imitating Händel or Corelli; nor was anything like an English school of instrumental music originated. Perhaps the best English concertos were written by Dr. Arne, John Stanley, William Felton, and John Alcock, about the year 1750; but it is doubtful whether any of them would be tolerated in these days, on account of the utter want of originality which they display. A great many organ voluntaries and fugues, and also suites or “lessons” (as they were called) for the harpsichord or spinet, were produced by the principal English organists of the last century. Some of these were really good, but



they suffered through the imperfection of the instruments for which they were written. The feebleness and monotony of the harpsichord, as compared with its successor the modern pianoforte, necessarily circumscribed and impaired the scope of the works composed for it; while the organs in England, although often of fine tone and good workmanship, were devoid of pedals, which were not introduced into this country till the last decade of the eighteenth century, and then only in a very unsatisfactory way. In judging, therefore, of the merits of compositions adapted to such very imperfect instruments, great allowances should be made. In spite of all these drawbacks, however, some excellent compositions for keyed instruments have come down to us from the pens of such masters as Dr. Arne, Thomas Roseingrave, John Stanley (the blind organist), Dr. Maurice Greene, Dr. William Boyce, Dr. James Nares, and a few others.

We have reserved for the last place the consideration of a style of music in which English composers really did excel—we mean Church music. Here we encounter a truly national school of composition far better than any kind existing in England since the days of Henry Purcell. Of this branch of the history of our art we must speak somewhat more at length.

As was remarked in a previous chapter, England from the days of Queen Elizabeth had always possessed a good indigenous school of Church composers. The names of Tye, Tallis, Farrant, Byrd, Bevin, Bull, and Orlando Gibbons would alone suffice to prove this point. After Gibbons's death in 1625, English Church music began to decline, and the reign of the Puritans well-nigh destroyed it, as was also the case with most other kinds of music. It was not, however, entirely annihilated. A few of the old Church composers, such as Dr. Childe, Dr. Rogers, Dr. Christopher Gibbons, and two or three more, survived the interregnum, and handed down the old traditions of sacred art to the next generation. Then arose that wonderful array of talent which adorned the repertory of our cathedrals with a large accession of new and often beautiful services and anthems. Pelham Humphreys, Turner, Blow, Purcell, Lock, Weldon, Wise, and others soon supplied enough music to replace that which had been so ruthlessly destroyed during the interregnum. It is true, indeed, that their music lacked a great deal of the sublimity of the elder school, but it excelled it in beauty of melody, and in the art of giving adequate expression to the words. Some writers have asserted that solos and verses were first introduced into the

music of the Church after the Restoration ; but this is not true, inasmuch as verses and solos occur frequently in the ecclesiastical compositions of *all* the Elizabethan masters, except Marbeck, Tye, and Tallis. It needs but a cursory glance at the collections of Barnard, Boyce, and Arnold to prove this, to which we may add a reference to the "Anthems by Composers of the Madrigalian Period," published by the Musical Antiquarian Society, and the works of Orlando Gibbons, recently printed. It has also been said that instrumental accompaniments (other than the organ) to services and anthems were first introduced into the Chapel Royal of Charles II. ; but this is also absolutely false, as a reference to the two last-named publications will go far to prove. It *is* true, however, that symphonies and ritornellos of a somewhat light and secular style were borrowed from a French model at the instance of Charles II., and that the solidity and sublimity of English sacred art suffered greatly in consequence of it. Even the genius of the immortal Purcell, and the unquestionable talents of contemporary composers, failed to save the music of the Church altogether from the ill effects of this degrading and secularising tendency. Dean Aldrich and Dr. Creyghton, indeed, exercised a good influence, the former by his adaptations of some of the works of Palestrina and Carissimi to English words, and the latter by the solid style of some of his own compositions. But still it must be conceded that Church music in England in the year 1700 was inferior on the whole to what it had been a century before. It is at this point that we must now take up the thread of its history.

In a former chapter we mentioned the names of three composers who contributed not a little to the repertory of English cathedral music. These were Jeremiah Clark (16..—1707), John Weldon (168.—1736), and Dr. William Croft (1677—1727). If we examine the compositions of these writers, we shall find in none of them the slightest trace of Händel's influence. They differ greatly in style from one another, but are all of them evidently offshoots from the Purcellian stem—true followers of that inimitable genius. When we come, however, to the next cathedral composer, Maurice Greene, the case is different. This composer was born in the year 1696. His father was Vicar of St. Olave's, Old Jewry, London, and the boy received his early musical training in the choir of St. Paul's Cathedral under Charles King, a well-known composer of second-rate cathedral services and anthems. He afterwards became a pupil of Richard

Brind, and soon began to show considerable talent both as an organist and as a composer. He successively held the posts of organist at St. Dunstan's-in-the-West, and St. Andrew's, Holborn. In 1718 Greene was appointed organist of St. Paul's, and in 1727 he succeeded Dr. Croft as organist and composer to His Majesty's Chapel Royal. Greene formed an intimacy with Händel, whom he held in great admiration, and often invited him to play on Smith's magnificent organ in St. Paul's Cathedral, on one occasion himself blowing the bellows for him, which gave rise to some sarcastic remarks on Händel's part after their intimacy came to an end. The quarrel which occasioned this rupture between them was caused by Greene's paying court to Händel's great rival Buononcini, an affront which Händel would not forgive. In 1730 Greene took the degree of Mus. Doc. at Cambridge on the occasion of his election to the Professorship of Music in that university in succession to Dr. Tudway. In 1735 he was appointed master of the king's band of music. In 1743 he brought out his "Forty Select Anthems," the work on which his reputation chiefly rests. His death occurred in 1755. He was undoubtedly a good composer, and had a great power of melody. Many of the anthems, however, in his collection were mostly made up of florid solos or duets in the popular style of that period, and are by no means in the best Church style. His choruses, on the other hand, in spite of some slips here and there in the counterpoint, are often exceedingly fine, even rising to true sublimity. He was also peculiarly happy in his way of setting words, and invariably wrote well for the voice. His admiration of Händel, however, is very noticeable in most of his works. Not that he plagiarised from him, or servilely copied his melodies, but the general character of his part-writing is unquestionably Händelian, and probably it is to that peculiarity that the excellence of his choral writing is partly due. Shortly before his death he conceived the design of collecting and publishing in score the best English cathedral music from the time of Tye and Tallis to his own, and he had made some progress in his preparatory search after materials for this great undertaking, when he was compelled by declining health to relinquish it, leaving the task to be completed by his clever pupil, William Boyce, of whom it is time now to speak.

This excellent musician and very worthy man was born in London in 1710. He was educated in St. Paul's Cathedral choir, and afterwards was articled pupil to Dr. Greene. He subsequently studied with Dr. Pepusch.



After acting as organist, first at Vere Street Chapel and then at St. Michael's, Cornhill, he was appointed composer to the Chapel Royal in 1736, *vice* John Weldon, deceased. In 1749 Boyce took the degree of Mus. Doc. at Cambridge, on the occasion of the installation of the Duke of Newcastle as chancellor of that university, for which occasion Boyce composed a special ode. In 1755 he succeeded Dr. Greene as master of the king's band of music, and three years afterwards he became organist of the Chapel Royal, on the death of John Travers.\* Boyce suffered during the greater part of his life from deafness. This malady increased so much during the latter years of his life that he gave up his musical appointments and retired to his residence in Kensington, where he employed himself in completing the great work for which Dr. Greene had begun to collect materials. It is probable that through this excellent publication his fame will mainly survive. The title of the work is—"Cathedral Music, being a collection in score of the most valuable and useful compositions for that service by the several English masters of the last two hundred years." This grand work was published in three large folio volumes, of which the first appeared in 1760 and the last in 1778. Boyce died in 1779. Two volumes of his own services and anthems were published posthumously in 1779 and 1790. There are also two fine anthems, with accompaniments for a full band, which were published in his lifetime. He was a somewhat voluminous composer, and wrote not only for the Church but for the concert-room and the theatre. His music has a peculiar elegance of style of its own, and is remarkable for its perfect correctness and good taste. In his Church music there is no copying of Händel or of any other composer, but while it is seldom sublime, it is always full of beauty and originality of conception.

A contemporary of Boyce, who, though inferior to him, yet was no mean composer, now comes before us. William Hayes, born in 1707, was brought up in the choir of Gloucester Cathedral under William Hine, whose organ-

\* John Travers was a chorister of St. George's Chapel, Windsor, and studied first under Dr. Greene and then under Dr. Pepusch. His canzonets were for a long time popular, and he was a great adept at writing canons and scientific pieces. He wrote several services and anthems, of which only a few were published. His style was somewhat stiff and pedantic, but his compositions are those of a real musician. It is not certain in what year he was born, but his death occurred in 1758.



pupil he afterwards became. His first appointment was to the organ of St. Mary's, Shrewsbury. In 1731 he was promoted to that of Worcester Cathedral, from whence he migrated to Oxford in 1734, and became organist of Magdalen College. He took the degree of Mus. Bac., Oxon., the following year. In 1742, on the death of Richard Goodson, he was appointed his successor in the chair of music in the University of Oxford, and he took his Doctor's degree in 1749. His death occurred in 1777. Hayes composed a good deal of music of various kinds, such as catches, glees, and cantatas, besides a musical setting of Collins's "Ode on the Passions," and several lesser works. But, what is more to our present purpose, he composed many services and anthems, the principal of which were published after his death by his son Philip, in 1795. Dr. William Hayes was a sound musician, and his Church music is still performed in most English cathedrals. It lacks, however, the grace and the melodic beauty of Boyce's style.

On his death in 1777, he was succeeded in his professorship by his son Philip, concerning whom we must now say a few words. Philip Hayes was born in 1738, and was a pupil of his father. He graduated as Mus. Bac. in 1763, and took his degree of Doctor on his appointment to the professorship in 1777. He was appointed organist of New College in 1776, and of St. John's College in 1790. These appointments he held till his death, which took place in 1797. Philip Hayes composed quite as many pieces as his father, and published most of them; but he certainly did not possess his father's talent, and consequently very few of his compositions are now remembered. Still he was a man of some mark in musical circles, and especially at Oxford, where he was much esteemed.

There are a few other composers of Church music who lived during the last century, of whom it will not be necessary to speak at any great length. Of these perhaps the most important is James Kent (born in 1700 and died in 1776), whose anthems were at one time popular, though neither very original nor possessing great merit. He was organist of Winchester Cathedral, and was of great assistance to Dr. Boyce in editing his "Cathedral Music." Another composer of about the same calibre was James Nares, who was born in 1715, and was a chorister at the Chapel Royal under Bernard Gates, and afterwards became a pupil of Dr. Pepusch. He was appointed organist of York Minster in 1734, and succeeded Greene

at the Chapel Royal in 1756. In the same year he took the degree of Doctor of Music at Cambridge. He died in 1783. He published a good deal of music for the harpsichord and also for the organ, also some catches and glees, which gained prizes. His service in F and several anthems are still in use in many cathedrals. We must also record the name of John Alcock (born in 1715 and died in 1806), a chorister of St. Paul's Cathedral under Charles King. In 1749 he became organist of Lichfield Cathedral, which post he retained only till the year 1760. He took the degree of Bachelor of Music at Oxford in 1755, and that of Doctor in 1761. He wrote many glees, songs, and pieces for the harpsichord and organ. His Church music consists of a burial service, twenty-six anthems, besides some chants and psalm-tunes. There is yet one more composer whom we cannot pass over, inasmuch as he was certainly superior to any of those we have last mentioned. Jonathan Battishill was a chorister of St. Paul's Cathedral under William Savage, whose pupil he afterwards became. In the earlier part of his career he devoted his talents chiefly to the composition of music for the theatre, besides glees and catches, of considerable merit. But later on he chiefly composed anthems, in which he certainly succeeded admirably. Some of these, such as "Call to remembrance," "Deliver us, O Lord," and "O Lord, look down," are of rare beauty, and still retain their place in the esteem of all good judges. His death occurred in 1801.\*

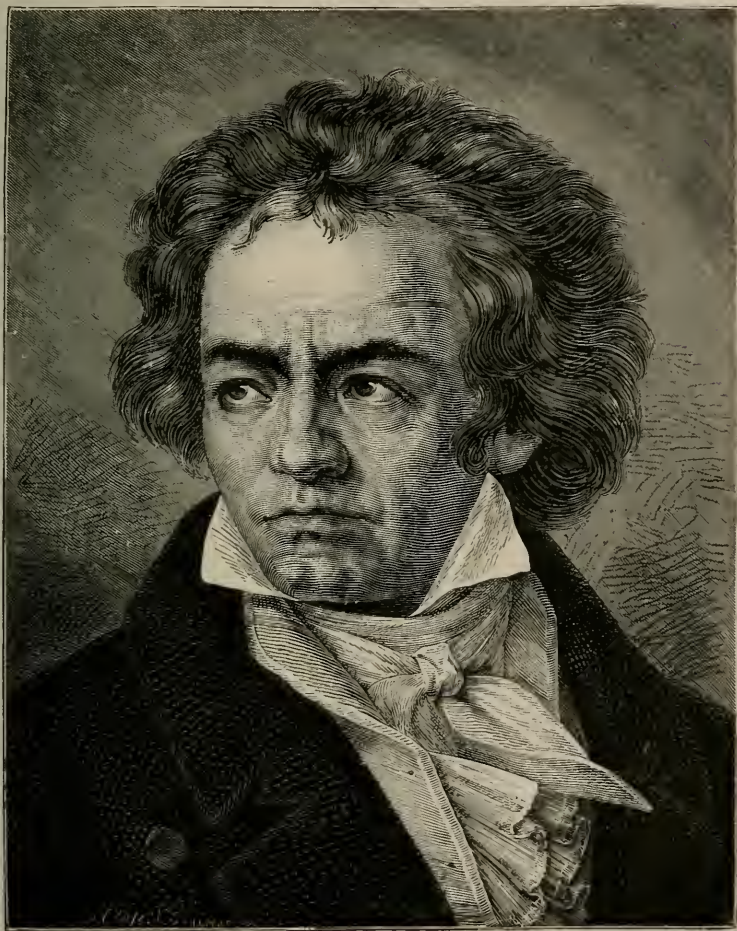
We have now gone through the principal cathedral composers in England who flourished during the eighteenth century. On a careful examination of their works it appears most clearly that the style of Church music in this country had greatly degenerated since the glorious days of the old madrigalian masters. This is partly to be accounted for by the diminished number of singers in the cathedral choirs, which tended to make full choruses less effective than formerly, and induced composers to aim at musical effects through the excellences of their individual singers rather than through the general *ensemble* of the whole choral body. The national taste, moreover, was in a more or less debased condition, so that those who desired to become

\* Perhaps some mention should be made here of William Jackson, of Exeter, as his Church music, though devoid of real merit, was popular in his day, and was often performed in country churches to the exclusion of anything better. His secular compositions were far better than those for the Church, especially his canzonets. He was born in 1730, was appointed organist of Exeter Cathedral in 1777, and died in 1803.

favourite composers were tempted to achieve this by tickling the popular ear with vulgar prettinesses and semi-secular ornamentation, rather than by the presentation of the truly sublime style in its full choral majesty. Considering the encouragement given to meretricious Church music, and the neglect into which the purer style had fallen, it is really wonderful that so many good compositions were produced as we do find among the works of the cathedral masters of that depressed period. Nor is the degeneracy less marked if we turn our attention to the music then in vogue in ordinary parish churches. In town churches the whole singing was relegated to charity children, who generally sat in a high gallery and sang in unison in an offensively nasal tone. Real congregational singing was then almost unknown. In country churches the voices were generally accompanied by a rude band consisting of one or two clarinets or hautboys, a violin, a violoncello, and sometimes a bassoon. Organs were then seldom found, except in town churches, and harmoniums had not been invented. Where organs were found, the usual style of accompaniment adopted was of the very worst description, and the music was almost universally confined to a few metrical psalms or hymns. In short, parish church music in England during the eighteenth century had sunk to the lowest ebb.

It was reserved for the efforts of good men in the present century to bring about a vastly improved state of things. But we must keep our observations on these improvements for a future chapter.—F. A. G. O.



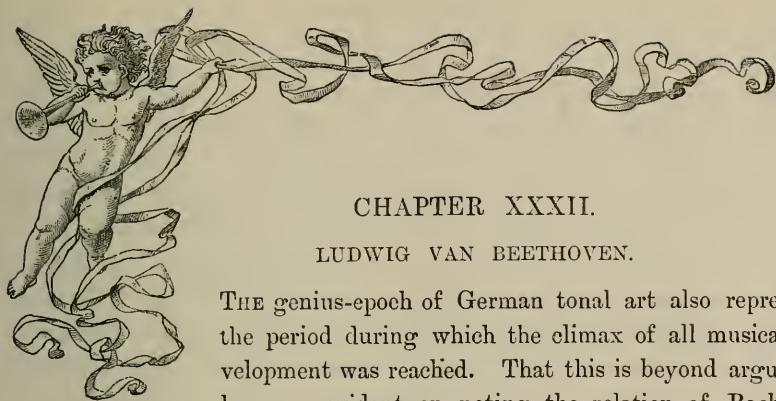


LUDWIG VAN BEETHOVEN.

Born at Bonn, 1770; died at Vienna, 1827.







## CHAPTER XXXII.

LUDWIG VAN BEETHOVEN.

THE genius-epoch of German tonal art also represents the period during which the climax of all musical development was reached. That this is beyond argument becomes evident on noting the relation of Bach and Beethoven during, before, and after the genius period in all other masters of the art. In Bach, unquestionably, we greet the consummation of the polyphony of vocal music, and the consequent monothematic style; in Beethoven, the culmination of the polythematic style, the adequate expression of which was only possible in instrumental music. These two masters are the alpha and omega of the flowering epoch of their art. It is to their works that we turn in search of the fullest and most perfect bloom of vocal and instrumental music or of the mono- and poly-thematic styles. As Bach and Händel combined in their art-productions the ideal of the polyphonic strivings of earlier masters for five hundred years, so we incline to the opinion that the polythematic style of Beethoven and his predecessors Haydn and Mozart will be the basis on which, during the next five hundred years, all classical instrumental writers will found their compositions. With the teachings of the history of the development of the other arts before our eyes, we assert that as Bach represented the climax of an ever-rising monothematic vocal style during five hundred years, so the perfection of polythematic development reached with Beethoven will, during the coming five hundred years, gradually deteriorate. This declaration is as little the wailing of a musical reactionary pessimist as it is a hopeless horoscopic forecast of the fate of instrumental music. Since the days of Beethoven, instrumental music, generally speaking, has retrograded as regards spontaneity of invention, thematic working, and mastery of art-form. In colouristic effects, on the other hand, and in special orchestral combinations, it has made marked progress. We lay considerable stress on the fact that our assertion as to the future of instrumental music is not the haphazard statement of a jaundiced individual, but a logical deduction from well-

accredited historic facts in the growth of the arts. Yet in whatever direction the workings of an art may tend, whether upward or downward, unlimited scope will ever be afforded for the display of individual talent. It must be apparent to every one that special periods of transition or the arrival at an important climax can exist but once in the development of an art. Thus in the plastic art, pre-eminently as regards the nude, the triumphs of Phidias and Praxiteles have never been surpassed. Nor in architecture have the magnificent temples of the Greeks (*e.g.*, the Parthenon), nor the successes of the Roman, Gothic, and Renaissance styles (*e.g.*, the Cathedrals of Spires, Cologne, Florence, and St. Peter's), ever been reached, much less eclipsed. And the same applies equally to poetry; for who can be said to have outstripped Homer in the epic or Shakespeare in the dramatic? and coming to the tonal art, we would ask where is the equal of Bach to be found in the fugue, or of Beethoven in the symphony and sonata? and further, who will surpass them in the future? Music is an art controlled by and subject to imperious laws, the same as its sister arts. Having attained, after multitudinous attempts, its ideal, it is impossible to go beyond or re-tread the same paths to arrive a second time at the goal. Any such attempt would be frustrated by unbending natural laws, which everywhere exhibit economy and wisdom in controlling man's being.

The deteriorated future of the classical symphonic style of Haydn, Mozart, and Beethoven, which to our mind is inevitable, does not, on closer inspection, present so disheartening an outlook as we might at first apprehend. When one considers what a scale has to be descended from the highest triumphs achieved by the heroes of the sonata and symphony before we reach the level of a style approximate to the sonata of masters like Biber, Kuhnau, Domenico Scarlatti, Sammartini, Philipp Emanuel Bach, and others two hundred years ago, the picture is not so cheerless. The strong aberration from classic art-form by masters of a few decades subsequent to Beethoven must not mislead us. We allude to the use of the so-called *leit motivi*, or leading themes. The employment of the *leit motiv* is a return to the antiquated monothematic style, for even where several *leit motivi* occur, there is after all no polythematic working, since this demands organically developed form, which can only proceed from musical dualism, and it is this dualism which is the basis of the classical symphonic style. We notice that the modern instrumental composers who

Wittgenstein's Journal, Reprint of



Sei mit uns, Gott gebe uns daß  
der unsterbliche Geist der  
Lebenden wieder innewohnet  
Zwar ich sehe, auf der Erde  
mein Leben auf der Erde  
konnte ich nicht, ich sehe  
auf immer daß ich nicht gehen  
kann, aber ich, ob ich nicht  
ich in der Erde gehen will  
Gott ist der Herr der Welt  
Lohn ist, in der Erde ist die  
unsterbliche Seele, die in der  
Welt ist, die in der Welt  
unsterblich ist. Ich sehe, daß  
mit allem dem, was ich  
unsterblich leben, damit ich



in version from the nine miles  
by the road leading to the river

of the road leading to the river

the river is now a deepening of the  
road leading to the river

the river is now a deepening of the  
road leading to the river

the river is now a deepening of the  
road leading to the river

the river is now a deepening of the  
road leading to the river

cultivate the *leit motiv* aberration constitute but a small minority. A grand master like Beethoven will ever find among his followers some who will observe but the outward form, and fail to catch the spirit. And this again is in accordance with the teachings of the history of art. See how, in the sixteenth and seventeenth centuries, the imitators of Michael Angelo dealt only with the external, and in the eighteenth and nineteenth centuries—the “storm and stress” period of young Germany—the outward imitation of Shakespeare and Goethe was the fashion. Those masters, and they are in a majority, who since Beethoven have constructed their works on the pure style of that great master, show how much that is beautiful, new, and soul-felt can be produced, though undeniably falling away from the height and grandeur of their model. But this deterioration is the fulfilment of an inevitable mental law. The masters to whom we just now referred are Schubert, Weber, Spohr, Hummel, Onslow, Franz Lachner, Mendelssohn, Schumann, and Gade, and in many symphonic works Brahms, Raff, Max Bruch, Volkmann, Rubinstein, Saint-Saëns, and the too little known Ulrich.

Beethoven shares the fate of other art-geniuses of being claimed by two contending factions as their own special leader and master. He represents the consummation of two phases of the tonal art—the classic and romantic—and both sections clamorously insist that he is the ideal embodiment of their special tendencies. This art-warfare is very cleverly treated by W. H. Riehl in a pamphlet entitled “The Two Beethovens.” At the beginning of the present century similar contentions were witnessed in the literary world. Classic and romantic writers were equally emphatic in their assertion that Goethe specially represented the head and front of their particular branch of the poetic art. In the seventeenth century, when the degeneration of the genius-epoch of Italian painting began, the naturalistic school claimed Michael Angelo as their leader, and the eclectics urged their sole right to Raphael. Some thirty years ago a similar parallel was sought to be found between Mozart and Beethoven: the former was designated the father of modern classic, and the latter of romantic art. Happily Goethe was living when the romantic school inscribed his name on their banner, and he knew well how to rate such unfounded presumption. But Beethoven was dead at the time when his art-intentions were supposed to be discovered and laid bare. The great tone-poet was not particular in



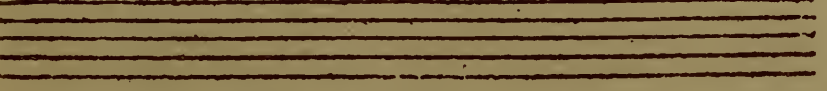
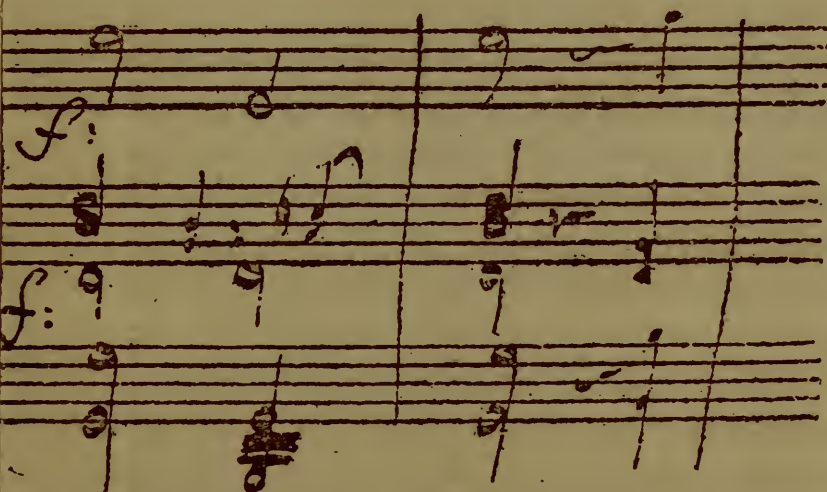
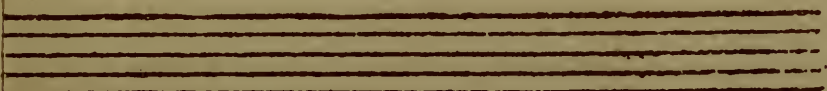
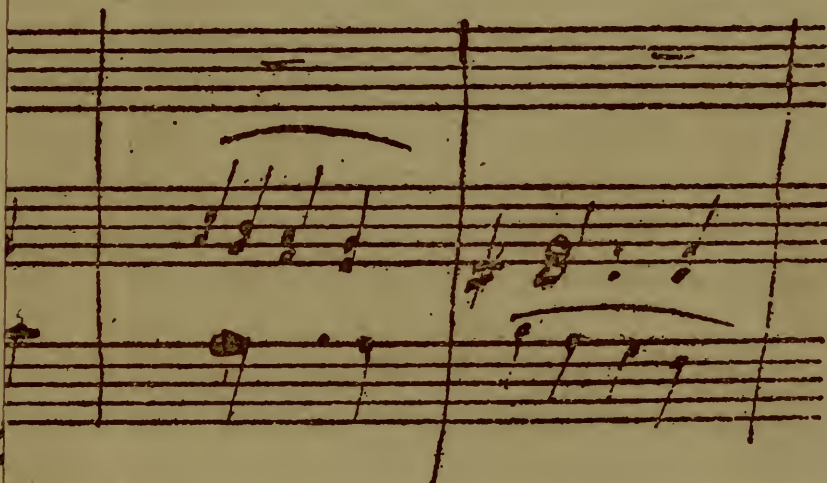
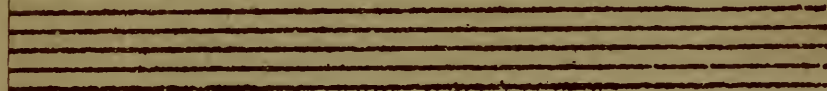
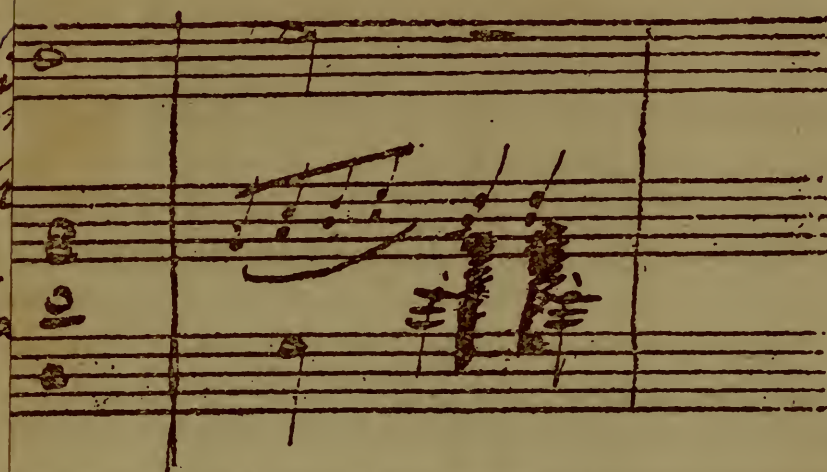
his choice of words when occasion demanded, and the giant no doubt would have expressed himself in no ambiguous terms had he heard his art-personality boldly appropriated and claimed to be the one "on whose shoulders" the leaders of the two contending factions asserted they stood.

Let us, however, leave the adherents of extreme party questions, whether in art, science, religion, or sociology, to wrestle among themselves as they have done at all times, and restrict ourselves to the consideration of the tonal art. And here we assert with no small degree of confidence that Beethoven would no more have exalted Bach at the expense of Haydn and Mozart than Gluck would have preferred Händel to Bach. Had Beethoven lived but a few years back he would neither have affiliated himself to the old classic nor to the new romantic school, for he, as well as the other heroes of the genius period, acknowledged and venerated that which was truly great, independent of all party question. Beethoven would never have connected himself with any party whose doctrine was infallibility and its catechism stilted and empty phraseology.

Each of the great masters of the genius-epoch reigned supreme in his own sphere. Beethoven's greatness is exhibited in his symphonies, perhaps in a more incomparable manner in his pianoforte sonatas. By intensifying the ideal and contents of this form he has elevated the sonata to a height which even Haydn and Mozart do not reach. Like the 48 Preludes and Fugues of Bach, Beethoven's pianoforte sonatas contain a mine of wealth wherein every imaginable feeling of which the human heart is capable is portrayed with the fidelity of inspiration. The lover of music makes them his daily companion. If Bach's great work could be called the Old Testament of all serious musicians, so Beethoven's sonatas might be described the New Testament, for in contents and form they are the epitome of modern tone-life and feeling. We cannot refrain from alluding to certain of the most inestimable gems among these immortal works. First, the sonata in E flat (Opus 7), pervaded with soul-felt suavity, the *Largo* of which foreshadows Robert Schumann, is a priceless treasure. The "Pathétique" (Op. 13), with its bold and passionate first *Allegro*, its melodious *Adagio*, and plaintive *Rondo*, has by its descriptive intensity become a household word. Then the one in A flat major (Op. 26), with its grand funeral march, and the variations in which Beethoven

op. 13. Beethoven

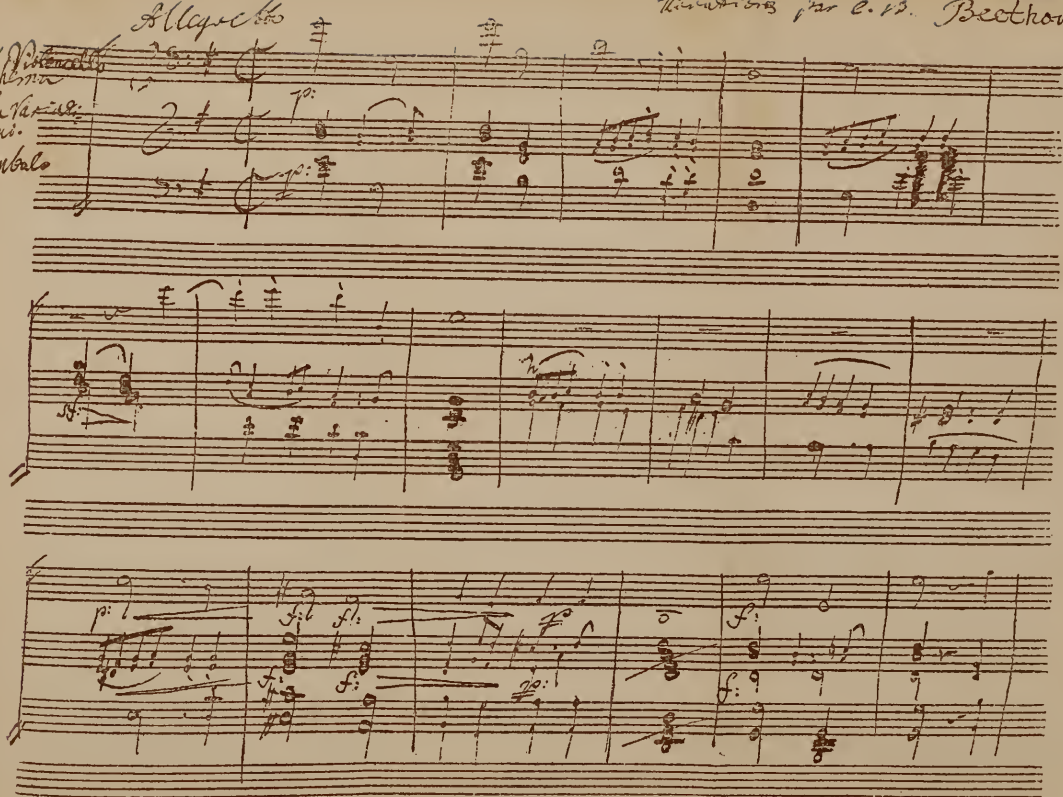
Viol.  
on Va.  
on vi.  
imbo



Variations, for C. 13. Beethoven

*All. viv. 6/8*

*Violoncello  
on Violoncello  
vi.  
imbalo*





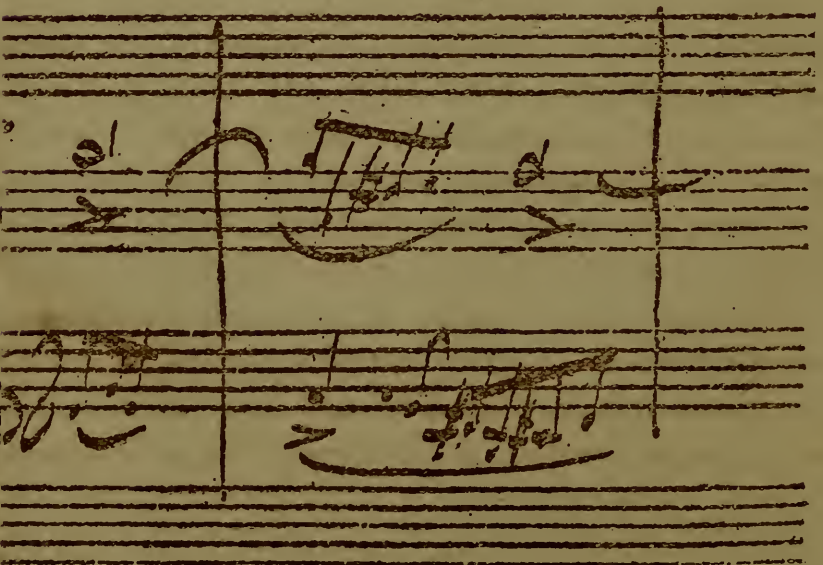
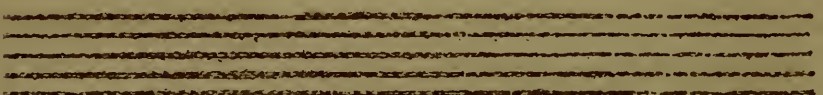
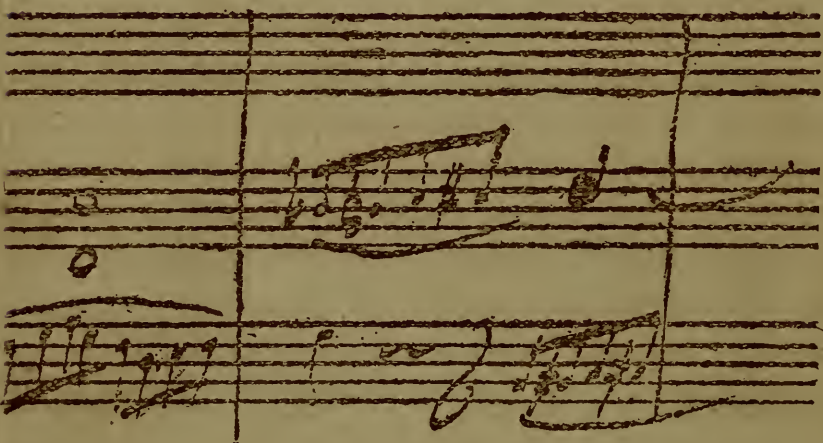
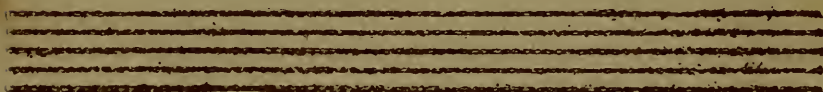
Handwritten musical score on two staves. The notation includes various notes, rests, and dynamic markings such as *f*, *sf*, and *pp*. The music is written in a cursive, handwritten style.

*Vari I*

Handwritten musical score on two staves. The notation includes various notes, rests, and dynamic markings such as *f*, *sf*, and *pp*. The music is written in a cursive, handwritten style.

Handwritten musical score on two staves. The notation includes various notes, rests, and dynamic markings such as *f*, *sf*, and *pp*. The music is written in a cursive, handwritten style.





Var I

develops a novel richness of invention of which we find no parallel, not even in Bach. And who has not been enchanted by the two sonatas (Op. 27) in E flat major and C sharp minor? The latter (the so-called "Moonlight Sonata") has been truly described as a "tone-poem of entrancing merit." The sonata in D minor (Op. 29, No. 2), mysterious and grand, was suggested, Beethoven told Schindler, by Shakespeare's *Tempest*. The sonata in E flat major (Op. 29, No. 3) completely intoxicates the hearer with its ever-joyous spirit and fantastic boldness. How thoroughly impregnated with heroic nobility is the "Waldstein Sonata" in C major! (Op. 53.) Although in the comparatively modest frame of a pianoforte sonata, it emulates the intensity of the C minor symphony, lifting us high above the petty miseries of our daily existence. Opus 54, in F major (consisting of only two movements), is principally interesting by its serene cheerfulness. On the other hand, how overpowering is the restless struggle with life's deepest misery which the sonata "Appassionata," in F minor (Op. 57), so realistically expresses. How soothing is the *Adagio*, how irresistibly passionate the *Presto*! We must point out that the graceful *Rondo* of the sonata in E minor (Op. 90) and the introductory movement of Opus 101, in A major, strongly anticipate the Mendelssohnian style. In alluding to Opus 110, in A flat major, so yearning in character, to Opus 109, in E major, with its fairy-like first movement, and to Opus 111, in C minor, the two last terminating with variations, we have passed in short review a number of tone-creations such as no second tone-poet, before or after Beethoven, has produced in one and the same kind of composition.

Whilst Beethoven stands pre-eminent as a sonatist, he is only one of three as a symphonist. The most advanced symphonies of Haydn and Mozart are not put into the shade by Beethoven's. The brilliant array of classic German symphonies would be incomplete without those of Haydn and Mozart. Were we asked to indicate which symphony among the thirty-six or forty of the most important that have emanated from the trio of great masters, one which as an art-work for form and contents is nearest the ideal, we should point to the grand C minor of Beethoven. We except the ninth symphony; for, notwithstanding its grandeur, its combination with the vocal element excludes it from the symphony proper. In our chapter on Mozart we referred to the "Eroica" and C minor symphonies as being pervaded with the epic element, which heroism Beethoven was the first to



introduce into instrumental music. The foreshadowing of the heroic in Haydn (e.g., in the *Andante* and *Finale* of the "Military Symphony," and in the second part of his great E flat symphony) pales so much when put into juxtaposition with Beethoven's powerful delineation, that it can only be accepted as a primitive attempt and not the real thing. Nevertheless we still think, as we stated in the "Haydn" chapter, that Beethoven's heroism in music grew out of Haydn's faint indications.

We have asserted elsewhere that instrumental music is especially lyric in its nature, though it does not exclude the epic and dramatic. Beethoven himself, the great instrumental composer, in the two symphonies which we have singled out as eminently heroic, proves that he is an epic tone-poet of unsurpassable grandeur. These symphonies tell a complete story. In the "Eroica," the life's struggles, death, and immortality of a martial hero are drawn with remarkable vigour; whilst in the C minor symphony the imperious decrees of fate, fitfully battled with by the hero, are ever before us. Despising all obstacles, we are led through the gloom of terrible night to arrive victoriously at such a burst of instrumental triumph as stirs the soul to its depths. We may be reminded that in the *Finale* of Mozart's "Jupiter Symphony" the victorious element is also treated with brilliant effect, but here it is not the victory crowning a contest described in the music; there is no story leading up to the conquest; it is a "triumph" picture painted in bold bright colours, standing apart from all incident. In the same category with the "Eroica" and C minor symphonies stand the grand overtures to *Egmont*, *Coriolanus*, and *Leonora* (No. 1, in C major). The heroic is in each of these overtures delineated in a manner at once noble, grand, and powerful, and such as is without precedent in instrumental music. The *Egmont* overture portrays the hero's death, and the consequent freedom of the people; *Coriolanus* the victory over himself and his tragic ending. In the great *Leonora* overture (No. 1, C major) we are introduced to the feminine element in the gentle loving wife as the heroine. These examples are imperishable testimonies to the genius which Beethoven has infused into his portrayal of the heroic in instrumental music. In the *Leonora* overture the chequered life of the hero Florestan and his trust in Providence are skilfully, elaborately, and masterly treated. The devoted wife's divination of her husband's danger, her resolute vow to save him, his rescue by the timely levelling of her

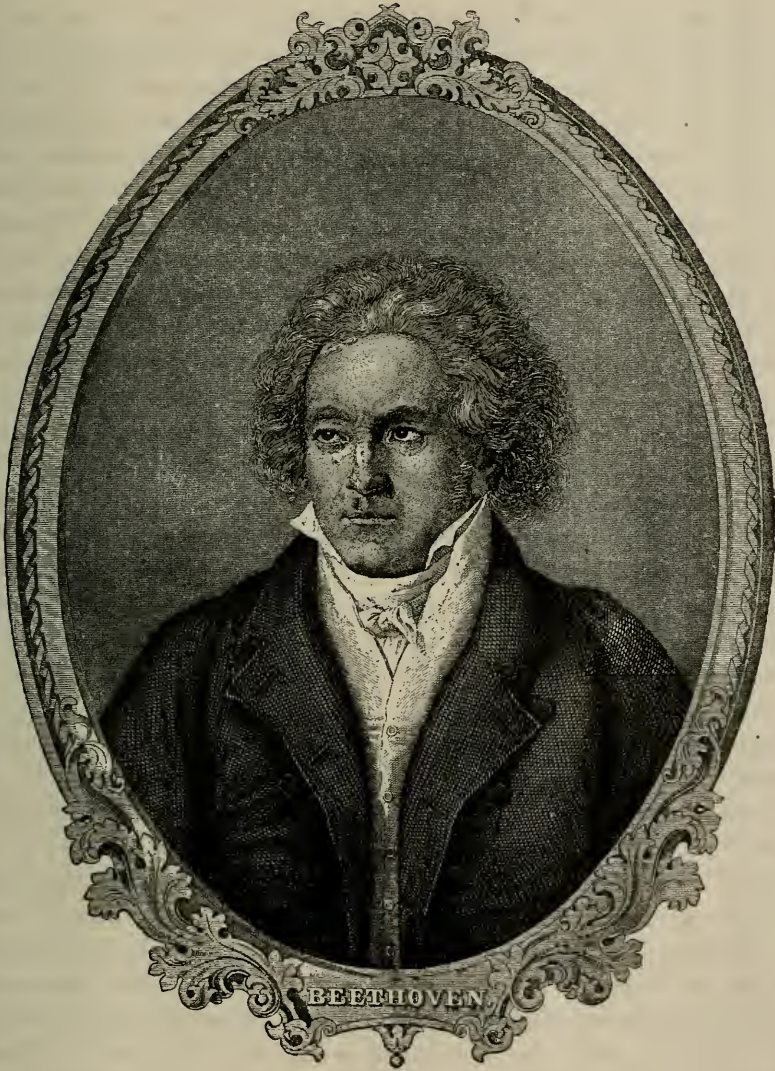


Fig. 252.

(Engraved by Carl Mayer, of Nuremberg From a Portrait in the possession of Count Wimpffen.)

pistol at Pizarro, the distant trumpet call announcing help, and the burst of hysteric joy at the *Finale*, are unmistakable epic characterisations.



It is only from a knowledge of Beethoven's attitude towards the stirring events of his time and his love for the heroic that we are enabled to comprehend the full bearing of certain of his authenticated remarks. His own explanation of the first four notes of the C minor symphony, "Thus fate knocks at the door," is very indicative of the poet's temperament; and another, "Emotion is only fit for women, from the soul of man music must strike sparks of fire;" and again, the inscription of the "Eroica," "*Buonaparte per festeggiare il sovvenire d'un gran uomo.*" Beethoven was an ardent Republican and raved over the republic of Plato; but when he heard that the Consul Buonaparte had constituted himself Emperor, he indignantly tore up the title-page of the "Eroica," cursing the new tyrant.

Ludwig van Beethoven was born at Bonn, on the Rhine, in December, 1770. The exact day is not known, but most probably it was on the 16th of the month, as his baptism is recorded to have taken place on the 17th. His father, a man of irascible temper, was tenor-singer in the chapel of the Elector of Cologne. He seems to have been but an indifferent musician, whilst the grandfather, who was of Belgian descent, enjoyed fame as a composer and conductor.\* Young Ludwig received his first lessons in music from his father Johann, which were of an unimportant kind. Fortunately they did not last long, for we find the boy at an early age under the care of two court organists, Van der Eeden and Neefe, by whom he was instructed in organ-playing and the theory of music. The boy showed his gift of composition at a remarkably early period. When only twelve years he wrote three sonatas for the pianoforte, dedicated to the Elector. About this time his father formed an intimacy with the family Von Breuning at Bonn, who remained the life-friends of the master. It was in the midst of this family, all of whom evinced the deepest interest in his artistic and literary education, that the noblest impulses in Beethoven's mind were first awakened, and he never was tired of expressing his gratitude for their kindly concern. In 1784, when but a lad of fourteen, the Elector Max Frederick appointed him second court organist. Max Frederick was succeeded by Max Franz, brother of the Emperor Joseph II., who, observing

\* Some doubt is expressed by Thayer on the hitherto generally accepted statement that Beethoven's grandparent was a composer of merit.

the talent of the boy, supplied him with the means of journeying to Vienna, where he was well received, and attracted Mozart's attention.\* A more important event was a second journey to Vienna in 1792, when he left Bonn for ever, to complete his musical education under Papa Haydn. When Haydn left Vienna for England in 1794, he recommended Beethoven to the care of the celebrated theorist Albrechtsberger. In 1795 Beethoven published three trios for piano, violin, and violoncello, which he numbered, notwithstanding many earlier published compositions, Opus 1. The same year he played for the first time in public at Vienna. After the trios three pianoforte sonatas, dedicated to Haydn, were published as Opus 2. Through Baron von Swieten, son of the medical adviser of the Empress Maria Theresa, and friend of Mozart, Beethoven began the serious study of Bach and Händel. The works of these two masters, and of Mozart, Haydn, and Cherubini, held throughout his life the first place in his esteem. During 1797 to 1801 he published the well-known septet, the first symphony in C major, several sonatas, including the "Pathétique," the C minor concerto for piano, "Adelaide," variations on themes by Händel and Mozart, and the six string-quartetts, Opus 18.† In 1801 Beethoven lost his patron, the Elector of Cologne, and with him the bounty generously bestowed by the prince, and he now for the first time began to work with a view to earn his daily sustenance.‡

Fortunately the deep interest which many of the Austrian aristocracy evinced in the art of music soon came to the master's aid. Whilst treating of Haydn, we frequently referred to the generosity of the Esterhazy princes. This royal family again showed their interest in musical art, and with the Archduke Rudolph the Princes Leichnowsky, Lobkowitz, and Kinsky joined themselves in friendly union to support Beethoven. Not only did the master find in these enthusiastic amateurs the staunchest adherents to his original compositions, but also a devotedly attentive audience to his improvisations at the piano. Beethoven ever evinced a heartfelt admiration

\* According to Ferdinand Ries, Beethoven had the advantage of a few lessons from Mozart.

† Thayer asserts that these quartetts were written during the five years preceding their publication.

‡ It seems, however, not improbable that Beethoven had had to gain his livelihood before the death of the Elector, for, according to Thayer, there is no proof that he received assistance after 1793.

for the tonal heroes of the genius-epoch. When the firm of Hofmeister in 1801 was preparing an edition of Bach's works, Beethoven expressed the greatest anxiety to become a subscriber, and later joyfully acceded to the proposition of Breitkopf and Härtel that the proceeds of the sale of one of his compositions should be devoted to alleviate the distressed condition of one of Bach's daughters. When in 1826 he received from his friend Stumpff in London the complete English edition of Händel's works in forty folio volumes, he expressed himself "more pleased than if he had received the order of the Garter." Shortly before his death Diabelli presented him with a drawing of Haydn's birthplace. He prized it greatly, and on one occasion showed it to Hummel with undisguised emotion, exclaiming, "See here, my dear Hummel, in what a simple cottage so great a man was born." Of Beethoven's affection for Mozart, whom he called his idol, Schindler relates many interesting anecdotes. In a letter which we possess Beethoven says, "I have ever counted myself among the profoundest worshippers of Mozart, and will continue to be such to my last breath."

From 1802 to 1804 appeared the sonatas, Opus 31, Opus 26, Opus 27, No. 1 and No. 2; the second symphony, in D major, and the "Eroica," No. 3; the "Kreutzer," for violin and piano; and the oratorio, *The Mount of Olives*.

In 1808 Jerome Buonaparte (brother of Napoleon), King of Westphalia, offered Beethoven the post of court chapel-master at Cassel. But the Arch-duke Rudolph and the Princes Lobkowitz and Kinsky would not hear of Beethoven leaving the Austrian capital. They therefore proceeded to draw up a contract in 1809, which was signed, by which they assured Beethoven an annual income of 4,000 florins, on the condition of his remaining at Vienna. This was a brave step, and one deserving of praise; but it is painful to record that whilst Beethoven adhered to his part of the contract, the guarantors did not, the pension being subsequently considerably reduced, owing, it is stated, to pecuniary losses on the part of the master's patrons.

From 1805 to 1810 Beethoven composed his only opera, *Fidelio*; the sonatas, Op. 53 in C major, Op. 54 in F major; the thirty-two variations in C minor; the "Sonata Appassionata" in F minor; the string quartetts, Op. 59; the fourth symphony, in B flat major; the overture to *Coriolanus*; the Mass in C major; the overture to *Leonora*, published in Op. 138; the fifth symphony, in C minor; the "Pastorale," No. 6; the violin concerto,



Op. 61; the two trios for piano, violin and violoncello, Op. 70; the fantasia, Op. 80, for piano, orchestra, and chorus; the sonata "Les Adieux;" the music to *Egmont*, by Goethe; and the song "To the Absent Lover," words by Reissig, in reference to which it is necessary to remark



*Ludwig van Beethoven.*

Fig. 253.—Ludwig van Beethoven.

that it does not belong to the collection of songs entitled "To the Absent Love," which Thayer considers rank next to those of F. Schubert. The same critic fixes 1816 as the time of their composition.

Beethoven was passionately fond of the country, and composed most of these works while ruralising at the villages of Mödling, Döbling, Hetzendorf, and Baden. In a letter to the Baroness of Drosdzick he writes: "How happy you must be at leaving town so early. I cannot taste that joy



until later on, and I have a truly childish delight in looking forward to it. No one can conceive the intense happiness I feel in getting into the country, among the woods, my dear trees, shrubs, hills, and dales. I am convinced that no one loves country life as I do. It is as if every tree and every bush could understand my mute inquiries and respond to them."

Many of his most beautiful ideas came to him whilst rambling in the country or lying full-length under the trees. In the imperial garden of Schönbrunn a spot between two oak-trees is still revered as a favourite nook of the master, where he is said to have composed a part of *Fidelio*. In the country Beethoven passed the greater part of his time in the open air, and after a summer holiday so spent would return to town so sunburnt as to be scarcely recognisable. During one of these holidays he was accompanied by his pupil Ferdinand Ries. And now a sorrowful incident has to be related. The sound of a shepherd's pipe was heard, and Ries stopped suddenly to listen, but poor Beethoven with melancholy sadness shook his head, for he, alas! heard it not.

An assertion frequently made, and one that has gained ground by repetition, that Beethoven was not understood and appreciated by his contemporaries, and had to wait for the next generation to acknowledge his remarkable gifts, is capable of easy and emphatic disproof. As early as 1795 his name stood high with the Viennese connoisseurs, and during the next twenty years his fame was continually increasing. Nor, indeed, were his successes confined to his fatherland, Europe generally, and England particularly, appreciating the master. His popularity was at its highest in 1814-15, about the time of the Vienna congress. Performances of his seventh and eighth symphonies, *The Battle of Vittoria*, great triumphal cantata, and of *Fidelio* revised, produced an amount of enthusiasm that made him one of the greatest celebrities of the Austrian capital. Princes, ambassadors, and nobles of all ranks vied in doing him honour, and he would often jestingly refer to his granting permission to grand folks to pay him court. The corporation of Vienna showed their respect by presenting him with the freedom of the city. It is true, however, that after this came a great change. Rossini's meteor-like refulgence blinded for some time the public of every class, and our master was almost entirely forgotten. But had not even Goethe, one of the most eminently successful mortals, to pass through a similar phase of popular neglect? After he returned from

his Italian tour the same public that had exalted him to the pinnacle of fame for his novel "The Sorrows of Werther," and the drama *Goetz von Berlichingen*, received his more ambitious *Tasso* and *Iphigenia* with cold indifference! It is, however, gratifying to relate that the thinkers were not estranged from their idol during this transient cloudy period, for in 1824, when Rossini's heaven was most resplendent, Beethoven was presented with an address which his friend Schindler says comforted him greatly in his hour of apparent neglect. The presentation took the form of a demonstration. To all public manifestations Beethoven was strongly opposed. His was a temperament, modest and retiring, that sought comfort in quietude. As early as 1810 he writes: "I am afraid that such undeserved celebrity will turn my head." In 1822 he writes: "The publishers' demands for my works are so great that I humbly thank the Almighty." And later in the same year: "If by God's will my health be restored, I shall be able to comply with all commissions which I am now receiving from all parts of Europe, and I may yet acquire prosperity."

About the year 1813 Beethoven began to give up public pianoforte recitals, instituting in their place orchestral concerts conducted by himself. Those were styled "Academies," and were designed to introduce his latest and most advanced compositions to the public. Although it was the immense good fortune of the Viennese to enjoy these now historic concerts, few had any notion of the painful incidents which frequently occurred during the rehearsals. The ever-increasing deafness of the master, added to the consequent irritability of his temperament, was often productive of indescribable confusion. Beethoven would not brook remarks, however appropriate, generally heard only half of what was addressed to him, and would often reply with a volley of passionate abuse startling to those unacquainted with the cause. To the honour of the musicians whom he conducted, be it said that the veneration they had for his genius and the sympathy they felt for his affliction smoothed away many an apparently inevitable storm. In the year 1824 Beethoven conducted the first performance of his "Choral Symphony." Although he stood before his band of devoted followers leading as though he heard all, he was in reality so deaf that he did not hear the storm of applause which followed the performance, and it was not until the vocalist Unger took him by the hand and turned him to the demonstrative audience that he became aware of his tremendous

success. The sympathetic concourse at once understood the situation, and the demonstration that then followed has been described by Schindler as "a volcanic outburst of joy and tears."

The celebrated *Missa Solemnis*, his second mass, was composed in 1823. A circular note addressed to the Kings of Prussia, France, Sweden, &c., inviting subscriptions for the publication of this work, described by him as his "greatest and most successful effort," met with little response. In 1824 the Philharmonic Society, London, endeavoured to induce him to visit England professionally. The proposals fell through owing to Beethoven's forcible detention at Vienna. The childless master had adopted his brother's son, and, alas! the lad repaid him with worry and anxiety. The adoption involved Beethoven in a troublesome lawsuit with his sister-in-law, a woman of questionable reputation, who threw every obstacle in the way. The natural goodness of Beethoven's heart prompted him to secure the control of the boy, besides obeying the strongly-expressed wish of his dying brother, and further to remove his nephew from the evil surroundings and bad influences of his mother. The lawsuit and the constant vexatious opposition kept the master in a state of nervous excitement and worry, which it is feared robbed the art-world of many a priceless treasure. The saddest feature of the melancholy story is that the affectionate, paternal care of the tone-poet was repaid with the grossest and most unpardonable ingratitude. When the boy grew in years he repaid the tender solicitous care of his uncle with coarse brutality. The sad story of Beethoven's home-life, experiences that wounded with terrible poignancy his tender heart, produced a state of distrust and morose suspicion of all mankind that rendered life a burden, and forced him into almost complete seclusion. During the last few years of his life he was seized with an imaginary dread of absolute want. His increasing bodily sufferings induced the gloomiest forebodings of the lack of daily sustenance, and when dropsy set in his cup of woe seemed brimful. Extra nursing and watching were required, to secure which the most rigid economy had to be practised. These gloomy thoughts, however, were but the morbid imaginings of a sick brain. But, alas! to him they were terribly and painfully real. He begged Moscheles to plead for him in London. Moscheles turned to the Philharmonic Society, and with prompt generosity they responded to the master's appeal. And yet Beethoven was not without



large funds. At that moment he was possessor of about 9,000 florins, the proceeds of his hard work. This sum, however, he had disposed of by will

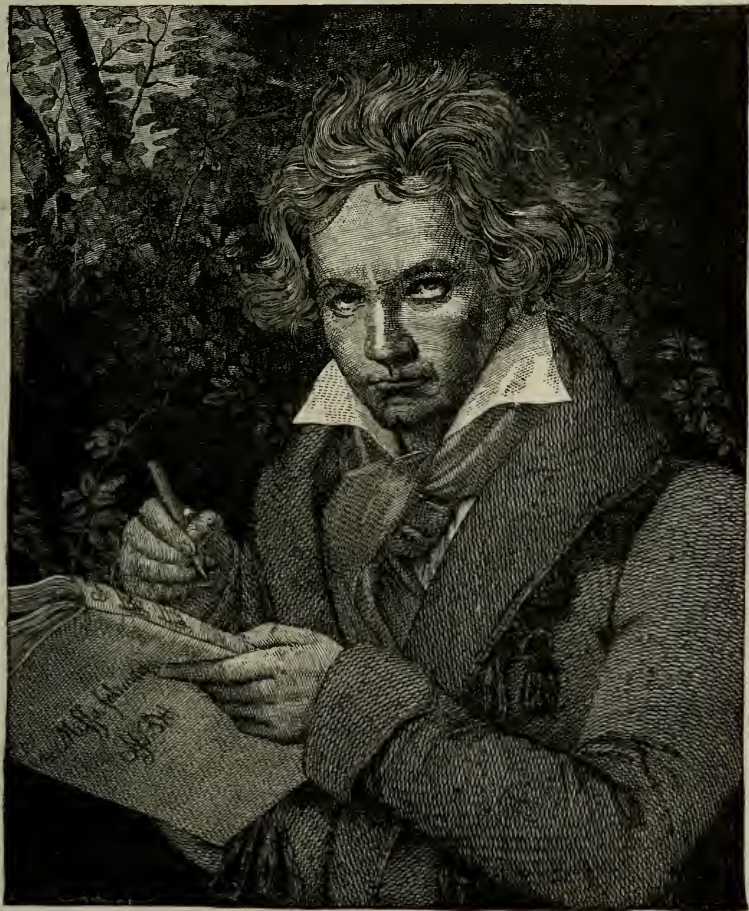


Fig. 254.—Beethoven in 1822.

(Painted by Stieler.)

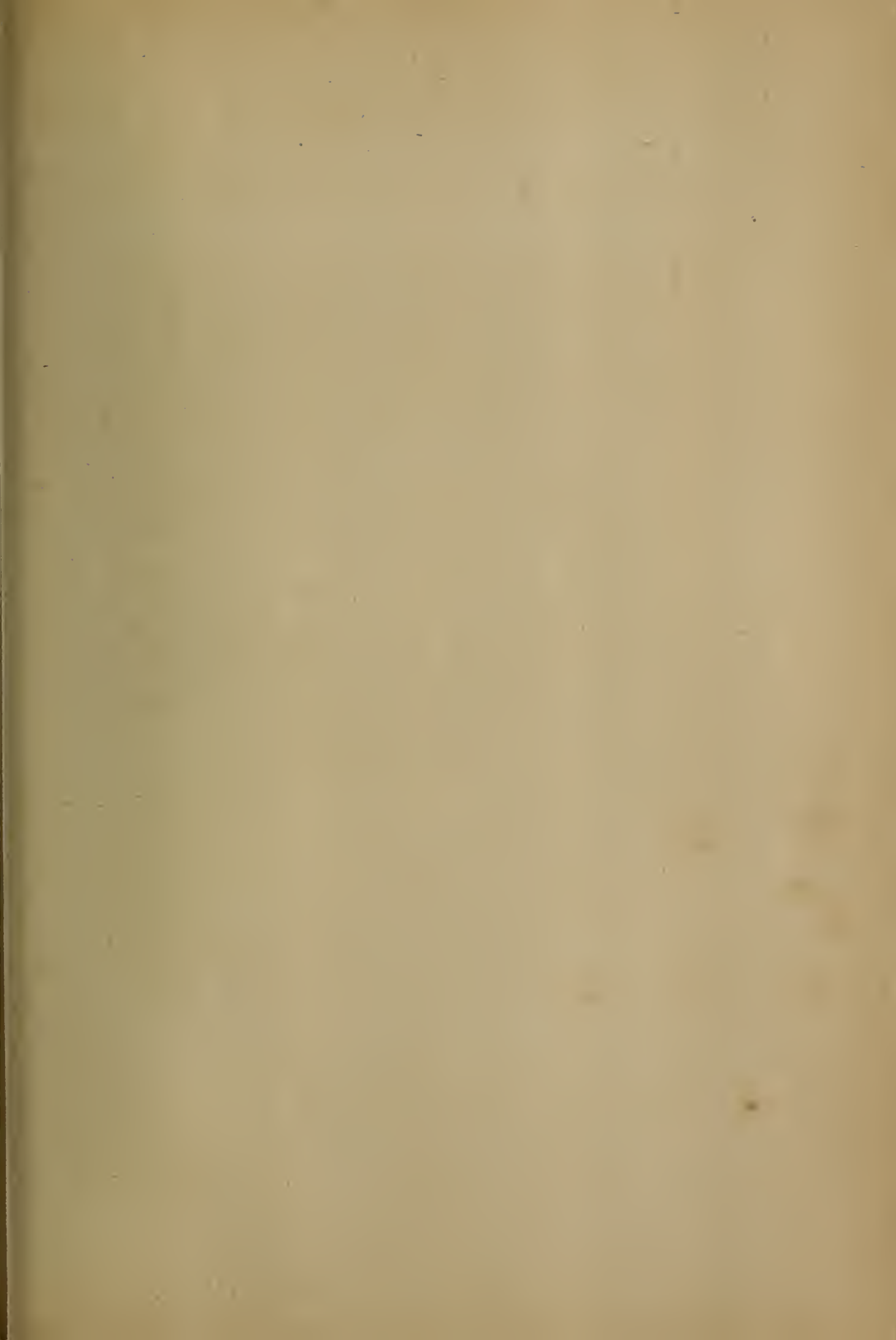
to his worthless nephew, and his strict conscientiousness would not permit him to touch any portion of it. He had been equally generous to his brother Charles, the father of the boy, to whom at various times he gave as much as 10,000 florins.



Three years before his death Beethoven had a presentiment as to his approaching end. Writing to the publishing firm, Schotts of Mayence, 17th September, 1824, he says: "I hope that Apollo and the Muses will prevent for some time my delivery into the hands of the Reaper. I am still much under engagements to you; and what my mind is at present filled with must be poured out before I go to the Elysian fields. Occasionally I feel as if I had done but little." This foreboding was premature, the master dying on the 26th of March, 1827. A few days before his death, feeling his last hour was at hand, he cried aloud to his friends Schindler and Breuning, who were weeping by his bedside, "Plaudite amici, comœdia finita est." The news of Beethoven's death spread over all Europe with lightning rapidity, and many felt silently reproached for their neglect of a great man, particularly during his last three years. The Viennese, the people among whom he lived, felt culpable, but endeavoured to stifle conscience by swelling the funeral *cortège* to the large number of 20,000.

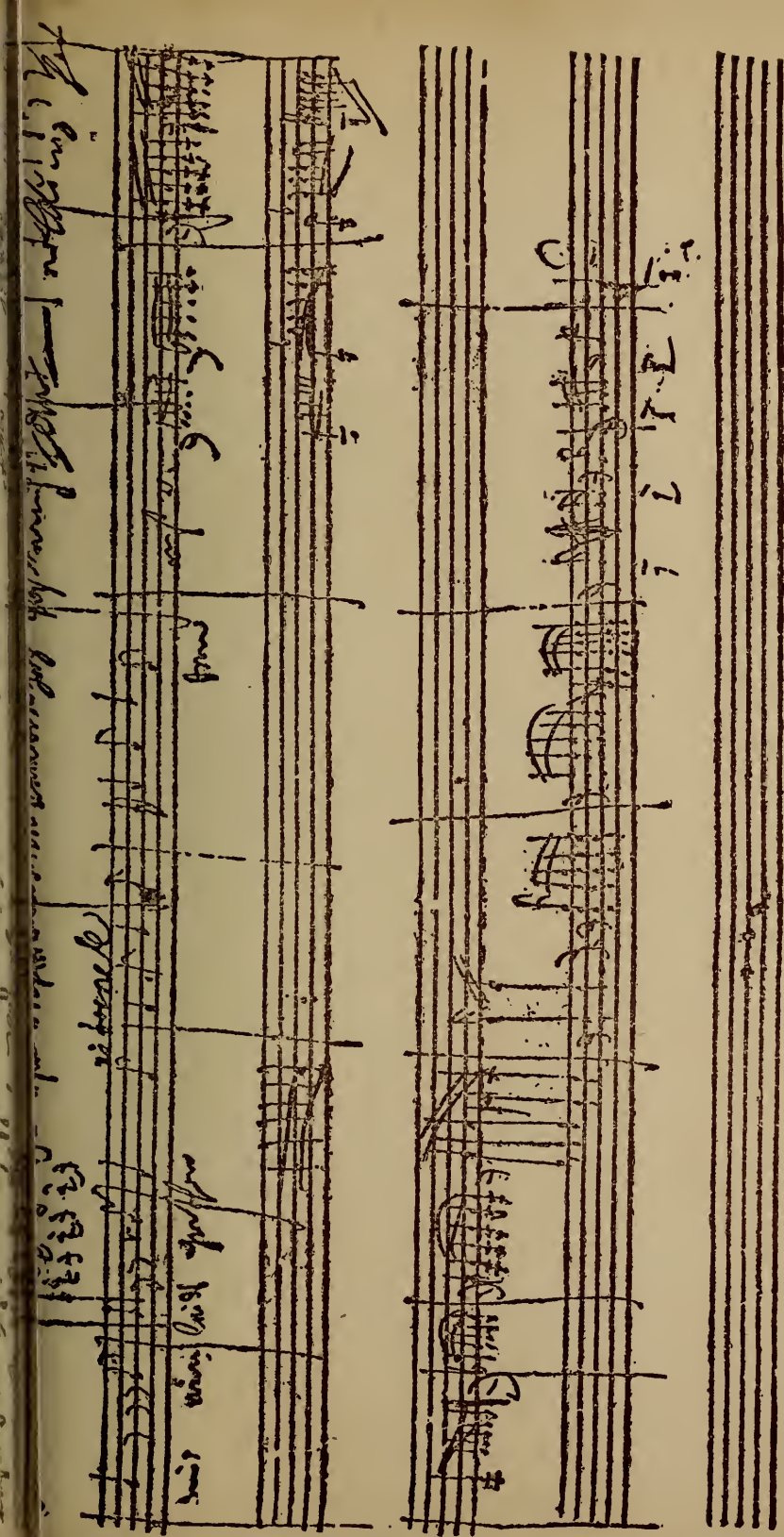
The principal works written during the last seventeen years of his life are the great B flat major trio, Op. 97, *Ruins of Athens*, and *King Stephen* (1811); symphonies 7 and 8 in A and F major (1812); sonatas, Op. 102 (1815), Op. 101 (1816), Op. 106 (1818), Op. 109, 110 (1821), Op. 111 (1822); *Missa Solemnis* (1822); "Choral Symphony" (1823); string quartetts, Op. 127, 130, 132, 135 (1824—1826).

The compositions of Beethoven group themselves under three periods, each possessing distinctive features. The first period covers thirteen years (1790—1803). This may aptly be described as the "Haydn-Mozart period," both these masters exercising strong influence over the young Beethoven, though not completely subordinating his individuality. The second period (1803—1816) includes those works that group themselves round the C minor symphony. In these marked individuality is displayed. The "Eroica," composed in 1803, shows the genuine Beethoven uttering uncontrolled what was in him. The third and last period ranges from 1816 to his death. It includes the "Choral Symphony" and the *Missa Solemnis*, by which Dr. Marx figuratively says that "Beethoven erected for himself an eternal cathedral." The "Credo," "Sanctus," and "Benedictus" are amongst the most elevated creations of the human mind. It is the outcome of this, the greatest of the three periods, that has allured many an ambitious Icarus to

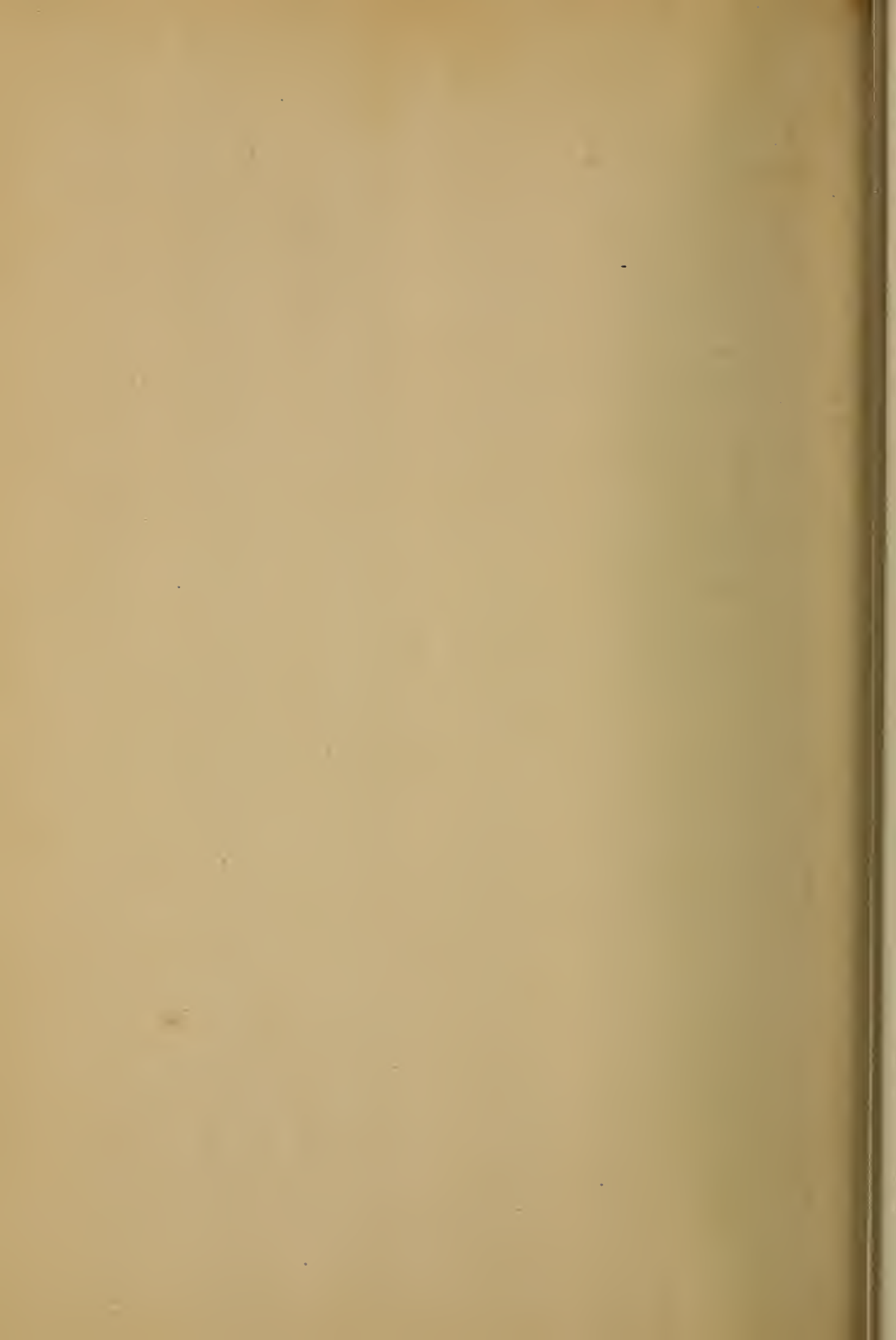


*(Handwritten musical score on ten staves, featuring various notes, rests, and lyrics in German.)*





ROUGH DRAFT OF BEETHOVEN'S "ERL KING."—Fac-simile of the original MS. in the possession of the Society of Friends of Music at Vienna.



destruction. The fire-chariot, driven with such awe-inspiring success by Beethoven to the "sheer dawn's gate," has emboldened successors to similar efforts; but their wings, like those of the aspiring Icarus, have been singed, and they have fallen headlong from the dizzy heights. For those unhappy imitators who possess talent but lack the consciousness of their own strength, one may well feel regret, but not for those who, by caricaturing certain peculiarities, imagine that they begin at that exact point where Beethoven left off. To the latter we may well apply the well-known proverb, oft quoted by Goethe, "*Quod licet Jovi, non licet bovi.*" That foolhardy conceit of empty-headed ambition, which seizes on the eccentricities of a great genius to make of them a ladder by which to climb into notoriety, cannot fail to trip and descend headlong, as Cervantes has it, "from the height of conceited ambition into the bottomless depth of insignificance."

As the symphony is the centre round which all the creations of Beethoven revolve, the mainspring of his instrumental work, we propose to devote a few words to each of the nine. The No. 1, C major, and No. 2, D major, belong to the Mozart period, and contain but scanty indications of the future greatness of Beethoven. It is in No. 3, the "*Eroica*," that the genius of the master unfolds itself in all its grandeur. Here is introduced for the first time the *Scherzo* in the place of a *Minuet*, for the *Scherzo* in the second symphony is to all intents and purposes a *Minuet* when compared with the other *Scherzos*. The *Scherzo* of the "*Eroica*," with its mysterious opening, has been spun out and elevated into equal importance with the other movements. In the trio of the *Scherzo* there is one of the most beautiful passages for three solo horns ever written. In the symphony in B flat major, No. 4, instead of a world in arms or a hero struggling for victory, we are presented with a tone-picture delineating the multitudinous and conflicting feelings that surge in the head of the genius. In the first *Allegro* we are introduced suddenly to an impassioned eloquence, the restlessness of which contrasts strongly with the peaceful *Adagio*, which, like a sunlit mountain lake, is the emblem of quiet happy reflection. In the "*Eroica*" the struggles of a single individual engage our attention, but in the C minor symphony, No. 5, the struggles of a whole people for liberty are depicted, and the poet completes the picture by presenting us with a realisation of their hopes. After the vigorous and bold first movement,



characteristically defiant, Beethoven succeeds even beyond himself in the *Finale*, where an ever-intensified yearning in the *coda* of the *Scherzo* finds its completion in an outburst of majestic triumph. In the "Pastorale," No. 6, the master has set all possible conjecture at rest, indicating his intentions by a "programme." Nos. 7 and 8, increasing in their flow of quaint humour and bright joyfulness, so plainly tell their story that they appear to need no commentary at our hands. But the last and greatest of the symphonies, No. 9, known as the "Choral," requires some explanation. Whether the choral addition to this colossal work is to be regarded as a flash of genius or not is an open question, and one upon which many conflicting opinions have been uttered. The innumerable contradictory analytical notices that have appeared on this work clearly show the danger there exists in trying to force some elaborate explanatory article on the meaning of such and such an instrumental work. No less talented a master than Richard Wagner has supplied an extensive grammatical notice on the "Choral Symphony." It is unquestionably the best that has yet appeared, and we readily agree that the section treating of the general character of the work seems to coincide with Beethoven's intentions. It cannot be denied that in the first movement we meet a similar mood to that portrayed by Goethe in the monologue of *Faust*. The detail explanations in some instances seem to us strained and occasionally inapplicable. Thus the trio, particularly at the entry of the trombones, surely expresses a transcendent yearning to which the lines from Goethe quoted by Richard Wagner—"The people demand every day a feast. With little wit and much pleasure they turn about in lively dance"—appear to bear little relevancy. We might prolong these examples but forbear. No "programme" in the world can make certain of divining the intention of the poet, unless the creator himself indicates what he strove to paint. The claim urged that music, especially absolute instrumental music, is the art whose speech begins where language becomes inadequate, would be destroyed were the unspeakable which the music conveys capable of being readily translated.

When Schiller says "Polyhymnia alone can express the soul," he alludes to the mysterious element which in the arts is the property of music only. Let us leave then to this wondrous art of tones its unexplainable secrets, let us accept its high mission, let it soar through all the phases

of unchained fancy, the secret treasure of which defies description, and let us not attempt the impossible. Let us avoid individual supposition as to "hidden meanings," and hold fast by a substance which we can discuss, viz., "form." The "Choral Symphony" is a marvel of imagination, but it is something more. It is a triumph as to form, and yet it is precisely

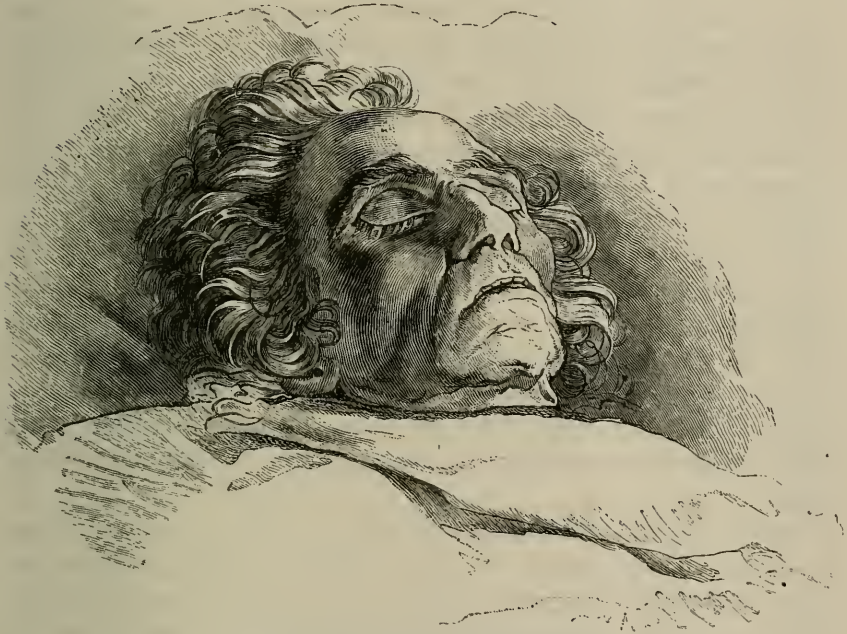


Fig. 255.—Beethoven on his Death-bed.

(From a Drawing by Danhauser.)

this work which is seized upon by many, and made by them a starting point for a transition from a well-defined form into a realm of formless liberty. We certainly find no less freedom of form in this symphony than in the other symphonies by Beethoven. But it has quite a different meaning to that which the disciples of that subjective school attach to it, who endeavour to find the explanation and countenance for their own idiosyncrasies and shortcomings in the master's greatest orchestral work.

Coming now to the "form" of the sonata, it is, as is well known, the same as that of the symphony. The form has been enlarged by Beethoven

as regards the first *Allegro*, by the introduction of a repeated working out of motivi before the close of the movement, which has been styled the "great *coda*." In Haydn and Mozart we find feeble indications of such a *coda*, but with Beethoven it assumes considerable importance. By treating it at such length, Beethoven may certainly be looked upon as having enriched the organism of the sonata and symphony. The "Eroica," C minor, and the "Choral" symphonies have all this great *coda*. In the other sections of the sonata the master adheres to the development and formal membering which his great predecessors adopted, and in this he showed his reverence for a form which is the most important of all polythematic forms, whether for orchestral, chamber, or pianoforte music. For the repetition of the first part of the *Allegro* in the *coda* after the first modulatory working-out is something more than a simple thematic reproduction. Indications of this expanded treatment are to be found in the ripest of Haydn's and Mozart's works. Nor do these older masters adhere steadfastly to the simple transposition of the second theme from the key of the dominant into that of the tonic, but frequently introduce a richer and more elaborate thematic working between the first and second subjects. This is not a modulated theme only, but one embodying other skilful contrivances—for instance, a welding of the motivi by entirely new matter.

The assertion that Beethoven, in doing away with the "repeat" in the first *Allegro* of the "Choral Symphony," wished to abolish the repetition of the first part of the *Allegro* in all works of the sonata and symphony form, is an evident fallacy, contradicted by Beethoven himself in several different examples. For whilst he marks the repetition in hundreds of instances, he omits it only in three or four; and curiously one omission occurs in one of his early works—the sonata for violin and piano in C minor, Op. 30. Now, in the sonata in C minor, Op. 111, which immediately came *before* the "Choral Symphony," and in the string quartett in B flat major, Op. 130, composed *after* the "Choral Symphony" (1824), the repeat is distinctly marked. And be it observed that nearly all of the followers of Beethoven have retained the repeat (*vide* Schubert, Spohr, Mendelssohn, Schumann, Gade, Raff, Volckmann, Rubinstein, and Brahms). It has sometimes been urged that the repetitionless "Choral Symphony" was intended by Beethoven to be the last of his symphonies. This, too, is



disproved by facts, for in the spring of 1824 he began to make sketches for a tenth symphony, which he was prevented from fitting together and completing by the intervention of the Russian quartetts, and then by his last sad illness.

Beethoven and those masters who, coming after him, adhered strictly to his plans, prove that organically-developed works are only possible by steadfast adherence to an art-form whose elasticity yields readily to the expression of the most varied contents. Nothing is to be gained by wilful deviation from time-honoured form. We would beg particular notice for the creations of the master in his third and greatest period. Rendered morose by bodily ailments, and deafness, the most painful of all ills that can affect a tone-poet, and weighed down by troubles of every kind, he returns to the strictest polyphonic forms—the fugue and canon—as if he felt that in them lay the counterbalance to all his anguish. Beethoven had an inborn perception of rule and order in his art. He was fully cognisant of this, for he says, “As regards faults, I may say I never had any necessity to learn. From childhood upwards I felt it *must* be so and *could not* be otherwise.” Beethoven was extremely conscientious in finishing his compositions. He would often keep them by him for a considerable time, correcting and altering passages with the greatest care. How different this great hero's example to those who seem to think that rapidity of execution is the proof of genius. His friend Schindler says that “the revision of every larger work always cost Beethoven one-third of the time employed in its composition.” His manuscripts teem with emendations and additions. His revision of proof sheets, too, was equally severe, as though he never tired of doing his best. It is on record in a letter dated the 16th April, 1819, from Beethoven to his pupil Ferdinand Ries, then in London, “Add A and C sharp at the beginning of the *Adagio* of the sonata, Op. 106.” Everywhere we find abundant proofs of the earnestness and care the master bestowed on his works. As a last example we would refer to the funeral march in the “Eroica Symphony,” the subject of which as it now stands, before being finally adopted, underwent several modifications.

By religion Beethoven was a Roman Catholic, free from all bigotry. His conception of the world freely expressed was not marked by any of those narrow-minded prejudices of the biassed enthusiast. His favourite writers



were Plato, Plutarch, Shakespeare, Goethe, and Schiller. There is reason to believe that he was a freemason. On the 10th of May, 1810, when writing to his old friend Wegeler, he says: "I am told that you sing in your lodge a song of mine, probably the one in E major." There are also reasons to believe that the majestic overture, *The Consecration of the House*, Op. 124, C major, the only one of all Beethoven's overtures written in the fugal style, was originally intended for a masonic festivity. It was, however, performed for the first time on the opening of the new "Josephstadt" Theatre, having been purchased by Siegfried for that occasion. There were two subjects on which Beethoven was extremely reticent, even when engaged in conversation with his most intimate friends—religion and thorough bass. Both of these subjects he declared "closed chapters" about which controversy was silenced. On the writing-desk at which he composed, two inscriptions were to be seen from the day he first took up his abode in Vienna. They were in his own handwriting, and were said to have been taken from a temple consecrated to Isis. The first ran—"I am that which is. I am all that is, that was, and that shall be; no mortal has e'er lifted my veil." Whilst the second was—"He is alone of Himself, and to this One all things owe their existence."

Under the most distressing circumstances, when beset by the saddest of troubles, Beethoven strove to sustain his courage and to hold fast by his sincere belief in Divine Providence. He writes in 1810: "Hope buoys me up; it supports half the world, and has ever been my nearest and dearest friend. What would have become of me without it?" In another letter, dated 1811, we find: "What can I tell you about myself? I can only cry aloud with Joan, 'Pity my fate.' If I am spared a few years longer I will thank the Almighty, accepting joy and sorrow as it shall please Him to ordain it." The great master has bequeathed to us in the two masses, and in the sublime music to Gellert's heartfelt words, imperishable monuments of the deep pious fervour which animated his being.\*

Beethoven was a constant prey to the misery of pecuniary embarrassment and domestic troubles. The story of the management of his household affairs is one of vexation and annoyance, which kept him in a continued state of excitement and irritation. The few extracts we quote from

\* We omit intentionally the *Mount of Olives* as bearing no comparison with the sacred works just named.

his diary (1819-20) tell in unaffected language their sad tale:—"31st January, gave notice to my housekeeper." "15th February, the new

**Einladung**  
zu  
*Ludwig van Beethoven's*  
**Leichenbegängniß,**  
*welches am 29. März um 3 Uhr Nachmittags Statt finden wird.*

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Man versammelt sich in der Wohnung des Verstorbenen im Schwarzschaner = Hause Nr. 200,  
am Glacis vor dem Schottenthore.

Der Zug begibt sich von da nach der Dreifaltigkeits = Kirche  
bey den P. P. Minoriten in der Alsergasse.

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Die musikalische Welt erlitt den unerseßlichen Verlust des berühmten Tonbilders am 26. März 1827 Abends gegen 6 Uhr.  
Beethoven starb an den Folgen der Wassersucht, im 56. Jahre seines Alters,  
nach empfangenen heil. Sacramenten.

Der Tag der Exequien wird nachstehend bekannt gemacht von

L. van Beethoven  
Betheuerer und Freunde.

(Ich habe mir ein Exemplar des obigen Beschlusses besorgen lassen.)

INVITATION  
TO  
LUDWIG VAN BEETHOVEN'S  
FUNERAL,

*Which will take place on the 29th March at 3 p.m.*

The Meeting of Mourners will take place at the residence of the deceased, in the Schwarzschaner House, No. 200, at the Glacis before the Schotten Gate.

The cortège will proceed from there to the Trinity Church of the Minorites in Alser Street.

The irretrievable loss to the musical world of the celebrated tone-master took place on the 26th March, 1827, at 6 p.m. Beethoven died in consequence of dropsy, in the 56th year of his age, after having received the Holy Sacrament.

The day of obsequies will be made known by

L. VAN BEETHOVEN'S  
*Worshippers and Friends.*

cook came." "8th of March, cook gave me notice." "22nd of March, the new housekeeper came." "12th of May, I arrived at Mödling, miser et

*pauper sum.*" Beethoven did not possess any aptitude for household management, and alas ! instead of finding help at the hand of his brothers, was the object of their own selfish purposes. Not content with his ever-ready generosity in supplying them with money, his unfinished manuscripts were not safe from their rapacity. They strove their uttermost to isolate him from the world by making him suspicious of every one that tried to approach the great man. These sad experiences, coupled with the depressed melancholy arising from his ever-increasing deafness, so deeply affected his mind, that in 1802 he fell seriously ill, and feeling his end nigh, made his will.\* In it, addressing his brothers, he says : " Little was wanting to make me commit suicide. It was only my heart that restrained me, for it seemed to be impossible to quit this world until I had said all that of which my heart was full, and therefore have I lived on this miserable existence." This steadfast belief in his high mission as a tone-poet never left him. In his beloved art and science he saw the goal of man's existence. In a letter dated 1824, addressed to Schott, he says : " I wish you the best success in all your endeavours for the good of art, for it is only art and science that suggest and sustain us with hope for a higher life."

It was, no doubt, unfortunate that Beethoven, notwithstanding his profound admiration for Goethe, never succeeded in making any impression on the great German poet. The two men had met at Teplitz, but the encounter did not lead to any friendship. Unfortunately, Zelter, an art-critic, whose correspondence with Goethe proves him to have been of a nature wedded to antiquated art-prejudices, notwithstanding a certain instinctive respect for Beethoven, was totally incapable of grasping the tone-poet's genius.† Goethe placed implicit faith in Zelter's musical acumen, and was so strongly impressed by the latter's unfavourable judgment upon Beethoven's art-tendencies, that he did not even reply to the great musician who had urged him to intercede with the Duke of Weimar for a subscription to the *Missa Solemnis*. The same bitter disappointment attended Beethoven in his communications with Cherubini. Such inexcusable neglect from two men whom Beethoven regarded with reverential admira-

\* Afterwards in the possession of the late Mme. Jenny Lind Goldschmidt.

† The great poet was but a tyro in music, and understood so little of the Divine art as to prefer a most commonplace setting of his own *Egmont* by an inferior musician to the grand and imperishable treatment of Beethoven.—[Translator.]

tion could not fail to augment the misanthropy to which he was forcibly driven by the shameful treachery of his own relations. There were, however, some devoted friends that clung to him to the end, and first among them we name the honest Anton Schindler, who, although somewhat pedantic, was ever eager to render service to the deaf master. Other devotees were Ferdinand Ries, Hummel (in a more artistic sense), and Moscheles. The two last were comparatively young men, but enjoyed already great fame.

Beethoven would sometimes vent his pent-up spleen in satirical remarks, from which neither friends nor foes escaped. On the occasion of Hummel arranging part of the pianoforte score of *Fidelio* for the publisher Artaria, Beethoven was dissatisfied with it, and handed it to Moscheles to do. Moscheles, although fearing the same fate, courageously undertook the task, and when finished went to Beethoven's rooms with it. Finding the master absent, he wrote at the bottom of the manuscript, "Finished with heaven's help." But he did not fare better than Hummel, for Beethoven returned him the manuscript with the appended note, "Man, *help* thyself."\*

When Beethoven felt inclined to be jocular, which occasionally happened on dining with friends or rambling in the country, he would describe himself as "buttoned up," and woe to the object of his satire. High and low were treated with equal severity. His brother John had grown wealthy, and in his vanity sent him for the new year a card inscribed, "Johann van



Fig. 256.—The Beethoven Monument at Bonn.

\* We had this statement from Moscheles himself, and though it slightly differs from that given in Moscheles' biography written by his wife, we think it much more probable that Beethoven confided the arrangement of the whole of the pianoforte score to Moscheles (then but twenty years of age) after a specimen of the latter's skill had been submitted to him.



Beethoven, land proprietor ;" upon which our master turned the card over and wrote "Ludwig van Beethoven, brain proprietor," and sent it back. To Bolderini he wrote : " Farewell, Sir Falstaff ; mend your dissolute ways, read the Gospel, and be converted." In a letter to Ferdinand Ries he finishes with : " Kindest regards to your wife till I come myself, then beware, for though you think me old, if I am old I still feel young." This jocose tendency often finds an echo in his compositions, where it not infrequently rises into the Shakespearian sphere of irony. It is the introduction of this element into the *Scherzos* and certain parts of the sonatas which gives them that electric and magical effect we sometimes experience.

If Beethoven's relations with the outer world throughout his life were grievously disheartening, in his affections, in his loves, he was doomed to still greater disappointments. We remark upon it as a significant fact that his attachments were always directed to women moving in a social sphere to which, according to the prejudices of the period, no musician, however great, could aspire. Might not this be emblematic of his soaring spirit ever striving after the ideal, however apparently unattainable? To the Countess Julia Guicciardi he dedicated his " Moonlight Sonata," and to the Countess Marie Erdödy, who subsequently erected a temple in her park in honour of the composer, his two splendid trios, Op. 70. For Bettina von Arnim he nourished for some time a hopeless passion. Quiet home-life was his ambition, and perhaps nothing would have contributed so materially to his happiness as a loving wife. Even here fortune was unkind to him, for when he proposed marriage to Fräulein Roeckel, a young lady of whom he was deeply enamoured, he found her already engaged to his friend Hummel.

The subordinate social position assigned to musicians at that period was to Beethoven a constant source of humiliation, strongly impressed as he was with his high mission, and an ardent worshipper of the republican teachings of Plato. On one occasion he was requested to improvise before an aristocratic audience. He readily assented, but when he found that the drawing-room conversation did not cease, he, notwithstanding the high social rank of his listeners, suddenly rose, rudely exclaiming, " To such pigs I play no more ! " When, in 1812, he was walking at Uplitz with Goethe, the imperial family were descried approaching, Beethoven, firmly fixing his hat on his head, walked straight on through the crowd, whilst Goethe remained at the roadside uncovered until the carriages had passed. On

rejoining the poet, he unmercifully joked him on being such a courtier. It is also recorded that going to pay a visit to the Archduke Rudolph, Beethoven was kept waiting in an ante-room unnecessarily long before being admitted into the presence of the prince, and that when he did enter the audience-chamber he became excitedly indignant, exclaiming, "Princes can bestow decorations, award titles and high places, but they cannot make a Goethe or a Beethoven!" The temperament of the master fluctuated greatly. If proudly imperative, he could also be humbly submissive. In 1824 he writes to Schott: "The overture which I sent has just been performed at Vienna. I was overwhelmed with praise for it; but what are all human efforts compared with the works of the Great Master above the clouds? We are all dwarfs, even the greatest upon this earth, beside the Omnipotent." Beethoven's outbursts of anger were more often excited by courtiers and attendants than by princes, who, as a rule, were deeply impressed with the genius of the master, and even treated him with courtesy and deferential respect. The Princes Lichnowsky, Lobkowitz, and the Archduke Rudolph were among his staunchest and truest admirers. For the Archduke Charles, victor of Aspern, he professed keen admiration, acknowledging in him the hero and mighty warrior of his fatherland, who had succeeded in stemming the tide of the French usurper's successes. Beethoven's predilections, like those of Mozart, were thoroughly German. A number of monuments have been erected in German cities and public places in honour of the master. That at Vienna, a beautiful statue by Zumbusch, is among the best and truest. A very fine statue by Hähnel also exists at Bonn, the birthplace of Beethoven. Lately Americans have done themselves honour in erecting to the master at New York a magnificent monument by Henry Barer, a native artist. But the grandest of all monuments, the most enduring, and one that will live through all time, is to be found in his immortal works.

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## THE EPOCH OF THE GREAT GERMAN TALENTS.



THE distinguishing characteristic of the tonal masters of what we have designated the epoch of the great talents is *manner*; that of the masters of the epoch of genius, *style*.

Before establishing the truth of our assertion, we must first correct a misconception which exists concerning the meaning of the expressions "style" and "manner" as applied to musical compositions. The error consists in this: "style" is often applied to the music of a period; "manner," to that of individuals only. The history of the tonal art, however, contradicts this distinction, as it teaches us that style and manner may apply equally to the productions of an epoch and to those of individual composers. Thus, the terms "Romantic," "Gothic," "Renaissance," are applicable to style; while "Zopf," "Rococo," "Baroque," are exclusively confined to manner. In music we speak of a Palestrina or Gabrieli style, or a Bach, Gluck, Haydn, or Händel style. Mozart wrote several compositions "in the style of Händel," whilst after hearing a few bars of Weber, Spohr, Mendelssohn, Chopin, Schumann, Meyerbeer, or Wagner, we forthwith refer to the "manner" of those composers. In poetry we speak of the style of an Æschylus or a Dante; in painting of that of a Raphael or a Titian. Heinrich Heine justly points to the relationship of the styles of Shakespeare, Goethe, and Cervantes. The poets Scott, Byron, Lenau, Platen, Hugo, Beranger, Auerbach, and Heine have each a distinctive manner, and the same remark also applies to painters—Correggio, Salvator Rosa, Caravaggio, and Rembrandt, for example. Indeed the close affinity between the style of a period and that of an individual, or the manner of an epoch and that of an artist, has forced language, which ever possesses a logic unknown to itself, to apply the same words to the distinguishing characteristics of periods as well as of individuals. Thus we speak of a Dante or a Michael Angelo style as we do of a Gothic or Romantic, meaning to

refer not only to the individuals themselves, but also to those whose works exhibit proofs of the influence of the two great masters; and in the same way we talk of the Gothic or Romantic style of the architecture of this or that church. The Palestrina style completely influenced its whole century, without distinction of nationality, climate, or special culture. In such instances the style of a single man becomes that of an epoch, and we could find no better proof than this of the incorrectness of the assumption that the expression "style" applies to periods only, and "manner" merely to individuals.

The notion, moreover, seems all the more faulty when we consider that the manner of a single individual can become the manner of the many. The influence of a peculiar manner over a school may be seen in the music of the followers of Spohr and Mendelssohn, and those of Schumann and Wagner. The disciples of each of these schools can be easily recognised by the distinctive manner of the master. An artist's works may bear the impress of the style as well as the manner of a period. In the first case, having entirely assimilated a particular style, the individual reproduces it, enriched by his own ideality. The mannerist, however, failing to realise the purity of its principles, or seizing only the external peculiarities, helps to bring about that degeneration which, according to the laws of nature, eventually befalls all style. It is possible also for a similar case to occur within the limits of a particular period of manner. A master may, even during the *Zopf* period of an art, elevate or lower it. On the one hand, though he may not become a distinguished follower of any particular style, he may yet, by an intellectual idealisation, elevate the manner of the period to such an extent that he raises it above the ordinary standard. On the other he may affect the bare mannerism, and thus aid in the degeneration of the art.

Although manner will at all times be distinguished from style by its lack of earnestness and elevation, as well as by its artistic objectivity, yet it would be an absolute misinterpretation of these, the two principal modes of artistic expression, if, in characterising a master as a mannerist, the term were coupled with the notion of reproach. There seems to be a connection of ideas in the use of the word style (from *stylus*, the pen of the ancients), as implying a freedom of choice in its selection. Manner, on the contrary (from *manus*), indicates an already existing "hand."



Style and manner are the complements of one another; the variety and richness of art would be considerably reduced if, in addition to "genius," we had not also "talent." We do not choose for continuous reading the grandeur to be found in the Bible or the Greek tragedies; neither does it please the eye to dwell perpetually on the Alps and the mighty ocean. And so it is with our receptivity and taste for music. Next to the elevated, and that which compels our veneration, we wish for what is pleasing and cheerful: besides the rational we desire occasionally the fantastic. Style and manner, like genius and talent, are closely related to what is innate in us, and should not, therefore, be regarded either as merits or defects. The grades of artistic manner are many, and differ qualitatively to such an extent that the greatest diversity exists between them. Amongst others we encounter a lofty and a restricted, a sound and an unsound, manner. There is a merely subjective, spiritless, and slovenly manner, as well as that permeation of the intellect by ideas which approaches style. A great mannerist in music, as in the sister arts, may be an artist of much importance. A sound manner is capable of producing great enjoyment, thus opening a new and fertile source of pleasure for the hearer, and extending the limits of his musical horizon. A pretentious manner, one lacking self-criticism, is objectionable; to a pure and healthy brain it cannot appear otherwise than distasteful and morbid, and, being introduced as the echo of a period over-strained and enervated by false sentiment, may exercise a most pernicious influence on the art.

The disparaging force of the word "manner" owes its origin to the language of the painter's studio, from whence it has found its way into the technical dictionary of the sister art. By the term "mannerist" is conveyed to the painter's mind the impression of one whose ideas are restricted, and whose execution is artificial and affected.

By a "grand manner" is understood a productiveness, imbued with a mannerism of a high order, which at once places the composer in the foremost rank.

We have adopted the latter interpretation, and have shown that genius and style, talent and manner, are inseparable conceptions. From this point of view the significance which should be attached to the connection of the words style and manner (*stylus* and *manus*) becomes apparent. Genius

exhibits such a fertility of resource that its productions are ever new, owing to its unlimited choice of style. Talent, on the contrary, however great the variety of subjects artistically treated by it, is unable to conceal the presence of its peculiar method. This, in the case of small talents, may be carried to a very great extent. Thus, for example, in painting, a minor talent will continually reveal its identity in pictures most dissimilar in character; witness the frequent appearance of the same figures though variously treated. Talent, when allied to a grand manner (thus becoming a great talent), approaches genius by means of its power of expression. Style, when taken in its noblest sense, is, after all, the climax to be attained in every art. This climax, however, as is shown by the history of art itself, cannot always be reached, several periods having failed to obtain a distinctive style. We learn from the same source that epochs of ideal artistic development, and periods peculiarly fertile in production, are constantly followed by an era of lassitude and consequent degeneration. This, again, is succeeded by an interim, in which the artistic spirit of the nation, or even that of the entire human race, rests, as it were, for the purpose of revivification. The two first mentioned epochs never follow without the intervention of the transition period we have just noticed. This era is often rendered famous by the ascendancy of a great talent, which, by its deviation from the lines followed by the preceding genius, proves the inexhaustible wealth of art. Let us take an example. After Goethe and Schiller, we can heartily enjoy the romances of Uhland or Chamisso; the songs of Eichendorff, Heine, or Lenau; the novels of Heyse, the village stories of Auerbach, or a mediæval poem by Scheffel. In music, after Bach, Mozart, or Beethoven, we listen with pleasure to the works of Schubert, Weber, Cherubini, Spontini, Rossini, Méhul, Boieldieu, Auber, Spohr, Mendelssohn, Chopin, Schumann, and, approaching our own period, masters such as Wagner, Brahms, Rubinstein, and Volkmann. These artists are held by us in high esteem, and not one name could be erased from the list without causing a considerable gap in the ranks of those famous in art. As has always been the case, the party spirit existing among those who live at the extreme end of a period like the present is great. They object to follow the tenets of those who express a new faith and have developed an improved method of reasoning. Who is to defend this cause with more zeal than the art-historian, whose care should be to prevent himself being

carried away by the stream of momentary excitement caused by sudden innovation, and to avoid leading his readers into a prejudiced partizanship? It is his task, as far as it lies in the power of an individual belonging to an era to do so, to preserve for mankind a clear and cloudless view of the past, present, and future of art.

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### CHAPTER XXXIII.

FRANZ SCHUBERT AND KARL MARIA VON WEBER.

THE masters of the genius period, suffering under restrictions which limit all human ability, were unable, as a rule, to conceal their nationality. This is, and indeed always has been, the case; and the works of Palestrina and Lassus, in the sixteenth century, go far to prove it. And yet, genius belongs to the whole of the civilised world, inasmuch as by its loftier style it is raised above national types, choosing themes far above the restraint imposed by individuality. The tonal poems of genius are not only based on national conception, but possess that which is considered beautiful by the whole of mankind, and which puts into the background all personal or subjective ideas, selecting themes equally intelligible in every zone. A subjective or national feeling can only occur in the works of one whose mental action is limited to a narrow circle of ideas restricted by home influence, and not in those whose substance and character are such as to place them in the position of monuments on which the fame of the period rests. We can quote but three exceptions to this rule—works of the last three masters of the genius-epoch: the *Seasons* of Haydn, the “Pastoral Symphony” of Beethoven, and the G minor symphony of Mozart. The two former would have no *raison d’être* if robbed of their intense German character. In Mozart’s symphony we find individuality in the plaintive restlessness of the feeling with which it is imbued, which is clearly the result of strife and great personal suffering. The music which sounds so restless and indicative of mental anguish in the symphonies of Beethoven is not so distinctive in character as the first and last part of the G minor symphony. To the symphonic poems of Beethoven, we could apply the

words of Faust: "How am I haunted by the misery of the entire human race!" These illustrations clearly show the affinity between personal and national influences. Among the subjective works of Mozart we may also cite the string quintet in G minor. The tone which pervades this entire work, though of a personal character, is affecting in the extreme.

The character of the musical art among the inhabitants of Central Europe at the beginning of the epoch, after, and even during the time of Beethoven, was entirely different. The change was introduced by Germany, which, having arrived at her genius period, was now the leading musical nation. If we then saw the masters of grand style express that which belongs to the world in common, we now see the masters of grand manner, with whom we have to deal in this section, restricting themselves to the poetry of the nation and the home. They indulge their personal sentiments in a manner still more marked, to such an extent, indeed, that they will necessitate the writing of a new chapter in the history of the development of modern tonal art.

We think that, by the foregoing remarks, we have clearly demonstrated the connection existing between genius and style: talent and manner. As might have been expected, at the beginning of the reign of the great mannerists their distinguishing characteristics appeared in bold relief. Their more immediate subjects of contemplation were their fatherland, their nationality, and the glorification of their own sentiments. The masters of the genius period, on the contrary, soared far above this material world into those regions in which they met with fitting subjects for their ideality. Thus they treated subjects which were above their own individuality, and entirely left behind them that narrow sphere of merely personal sentiments in which the master mannerists were content to remain. They were gifted with the power of piercing the subjective orb, and, like Beethoven, identifying with their own persons the entire human race.

The uniformity with which the spirit of the Middle Ages had stamped the arts and sciences of the inhabitants of Central Europe, irrespective of the difference between their natural qualities and tendencies, began, as we have before mentioned, gradually to diminish under the influence of the Reformation and its attendant Renaissance. It is only since the time of Luther that purely German church music has existed. It was not till the seventeenth century that a Spanish school of painting began to develop, and it was



at that period also that the Belgian and Dutch schools exhibited distinctive proofs of their nationality. In the tonal art the sacred music of Italy began at this time to show the distinguishing characteristics by which it might be recognised as belonging to the school of Naples, Rome, or Venice. Little nationality, however, was as yet exhibited in secular music, with the exception of a few favourite melodies which had been variously treated. The Tuscan school, which was unconsciously preparing the way for the modern opera, openly avowed its intention of imitating the ancient Greek music. The *opera buffa* of the Neapolitans approached nationality to a much greater extent, and we may well reckon the efforts of that people as among the happiest of the Renaissance period. Händel and Gluck alone are entitled to praise for producing music which might claim a right to stand by the works of the Italian painters of that period, or those of the English and Spanish poets—Shakespeare and Cervantes. At that time Gluck and Händel were the sole mediators between the classical music and that of the Middle Ages. Until then the culture of the two epochs had continued to flourish apart.

At a later period the same can be said of Haydn and Mozart, whose tasks, however, were more simple than those of their predecessors, in consequence of the development of the polythematic and dualistic styles. It is in Mozart's *Don Giovanni* that the romantic feature first appears on the stage in a secular musical drama; up to then it had only found utterance in church music. The sound basis of this assertion will be seen when we notice the close connection of the plot of Mozart's opera with those of the mediæval Mysteries, the last scene depicting the Divine judgment of the sinner. Beethoven introduces this romantic feature into his *Fidelio* in a more individually accentuated manner, and consequently its expression exhibits much greater subjectivity. Beethoven's individuality, however, especially that which exists in his incomparable symphonies, is of so grand and versatile a kind that in no way can the term mannerist be applied to him.

We have already, in former works, set forth our reasons for seeing a Renaissance period in the Romantic as well as in the Classical era. The Romantic era was the result of the artistic conception of the mediæval ages, and therefore the Renaissance of that period should be called the Renaissance of the Romantic, in contradistinction to the Renaissance of the

Classical. This Renaissance, differing entirely from its predecessor, begins, in music, with the epoch of the Great Talents. It appears as a further step in that emancipation of single nations from the culture hitherto prevailing throughout the entire human race, which began at the Reformation.

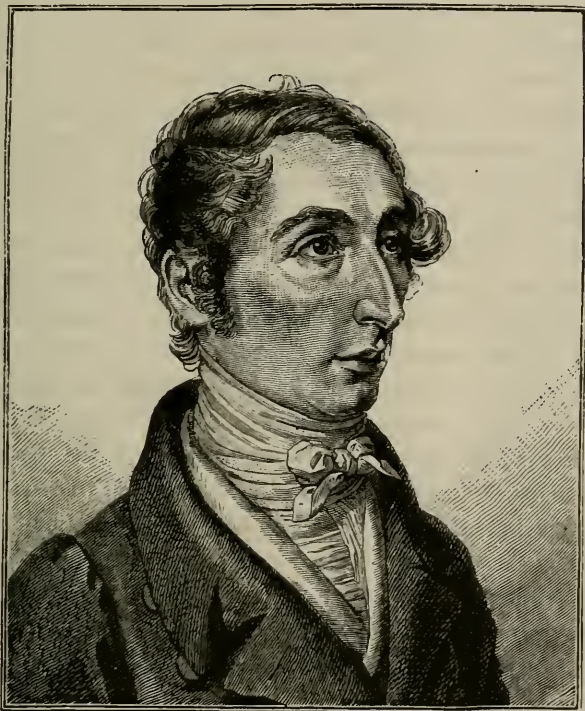


Fig. 257.—K. M. von Weber.

Germany was the nation most influenced by a purely Christian conception of the world, until the arrival of its musical Genius epoch. In consequence of this, the Germans, especially in their music, were but little affected by the Classical Renaissance of Italy. The Genius epoch brought to a close this Renaissance, as simultaneously with the epoch of the Talents the Germans began that of the Romantic in music. As a result of this adherence to the national conception of the age, by which they were more deeply impressed than the rest of the European nations, they

turned aside into that train of ideas which was the outcome of the Middle Ages. They adopted the folk-sagas, Christian deism, woman-worship, and chivalry, as special characteristics of German nationality. Although the term "Romantic" was originally intended to apply to the Romance nations only, the Germans have proved that they are influenced to a much greater extent by the romantic sentiment than are the other European nations. We become persuaded of this when we compare the depth and intensity of the German minnesingers' theme with the more superficial narratives of adventure and the lighter appreciation of woman's worth of the Provençal troubadour. There still remains one fact worthy of notice: the Romantic German school of the nineteenth century was instrumental in bringing about the formation of a similar one in England and France. This is proved by the works of Scott, Byron, Victor Hugo, Alexandre Dumas (*père*), George Sand, Boieldieu, Hérold, Berlioz, Saint-Saëns, and Gounod. In no people do we find a love of nature implanted so deeply as in the Germans, whether the object of admiration be the beauty of the landscape, the poetry of the forest, the ocean, the lofty Alps, or the starry heavens. This tendency, which in the Latin races is comparatively wanting, proves the strong romantic sentiment of the Germans. It is shown not only in the woman-worship and love of the adventurous, to which we have alluded, but also in the dreamy contemplation of surrounding nature, and by the peopling of that nature with the fantastic creations of an imaginative brain.

The two great German masters of whom we are about to treat in this chapter, and who commence the epoch of the Great Talents, furnish the most convincing proofs of all that we have just affirmed. They both devoted themselves to the innermost feelings of the people with a determination never before exhibited by any master. Schubert did so in song. The composer of the "Erl King" fashioned his compositions from the songs of the people, which he converted into the art-song form, a form which we find most fully developed in German tonal art. Weber did so in the national opera, in which he incorporated the German saga and the poetry of nature. Schubert with his "Müllerlieder," and Weber with his opera *Der Freischütz*, created a new feature in art which must be called essentially German. In Weber's *Freischütz* we find all the items so congenial to German imagination—the national type of character, the poetry to be found in



the life of the huntsman, the lonely valley, the ruin-crowned mountains, and the horror of the wolf's den. We may speak similarly of the "Müllerlieder," which, in their naïve beauty, reflect the national mind. Weber and Schubert have, by these and other compositions, shown, not only to their countrymen, but to all other nations, the path by which to attain to the portrayal of national characteristics. Among the French the masters of the comic-romantic opera have achieved a similar result for their own country. The same was the case in a few instances even before this period. We may mention, as examples, Grétry and Méhul, though they certainly failed to exhibit the same simplicity and absence of conventionalism.

Karl Maria von Weber was born on the 18th December, 1786, at Eutin, in Holstein, being the son of Franz Anton von Weber by a second wife, and a connection of Mozart's, through the latter's marriage with his cousin Constance von Weber in 1782. The restless disposition of Karl's father, who travelled through Germany unceasingly, changing his vocation from that of officer in the army to magistrate, councillor, and finally manager and lessee of a theatre, did not act favourably on the gifted child's education. Weber, although beginning his musical training at the age of ten, showed no signs of talent of a high order in his earliest attempts at composition. In 1797 a new theatrical speculation bringing the father to Salzburg, the boy had the good fortune to become a pupil of Michael Haydn. In the next year his first compositions appeared under the title of "Sechs Fughetten." These were followed later at Munich by others, among which was his first operetta, entitled *The Power of Love and Wine*, a peculiar subject for a boy of twelve years to select. Two years later he exhibited proofs of some capacity for a sister art, as we find him at Freiburg, in Saxony, attempting lithography in company with his father. He now produced a second musical work for the stage, called *The Forest Maiden*; and after undergoing a further course of instruction under Michael Haydn in 1802, he wrote his third opera, *Peter Schmall*. For the next year Weber resided with the celebrated Abbé Vogler. Through the intervention of his instructor he obtained the post of choirmaster at the Breslau Theatre, being then eighteen years of age. Here he commenced another opera, under the title of *Rüberzahl*, which, however, was never finished. Out of the introduction to this work he fashioned the well-known overture, *The Ruler of Spirits*. In 1806 he attached himself



to the train of Prince Eugene of Wurtemberg, an enthusiastic lover of art, who appointed him to the post of court chapel-master in Upper Silesia.

Weber did not long enjoy this position, as in the year 1807 the war with Napoleon compelled the prince to disperse his retinue. He was, however, not abandoned by his protector, who recommended him to his relation, Prince Ludwig of Wurtemberg. This prince appointed Weber his private secretary, and also charged him with the musical education of his daughters. He now composed the variations, "Vien quâ, Dorina Bella," Op. 7. The vagaries of his father, who had reached his seventy-sixth year, brought to a close this agreeable interval, and the young composer, though innocent of his father's misdemeanours, was ordered to leave the country. Whilst at Stuttgardt, Weber composed the incidental music to Schiller's *Turandot*, and his opera *Silvana*, in which he embodied many selections from his former work, *The Forest Maiden*. The first representation of *Silvana* took place at Frankfort-on-the-Maine, the title-rôle being performed by Karolina Brandt, who, in 1816, became Weber's wife. On leaving Wurtemberg, Weber returned to his former master, the Abbé Vogler, then residing at Darmstadt. Here he studied in company with Meyerbeer, with whom he formed a life-long intimacy. In the same year Weber composed a comic opera called *About Hassan*, performed at Munich in 1811, this being the first of his operas which has retained its place on the German stage. At Munich he made the acquaintance of Heinrich Bärman, a celebrated performer on the clarinet, who induced him to write a number of important works for that instrument, including the concertos in F minor and E flat major, Ops. 73, 74, and the variations with pianoforte accompaniment, Op. 33. Weber afterwards met Rochlitz, then living at Leipzig, who carefully fostered the composer's literary gifts, which he displayed both as critic and humourist. Johann Friedrich Rochlitz was born at Leipzig in the year 1769. He became a noted musical litterateur, gaining distinction as a writer on art and philosophy, and also as chief editor of the *Allgemeine Musikalische Zeitung*, published by Breitkopf and Härtel. Amongst his principal works we may enumerate the "Glances into the Realms of Art and Practical Philosophy," and "Suggestions for the Application of Good Taste," both published in 1796. Rochlitz, it will be remembered, was one of Beethoven's earliest champions. His otherwise interesting biographical sketches



HONOURABLE SIR,

My Festival Overture is published by Schlesinger of Berlin. The Pianoforte Concerto by André of Offenbach, and therefore to be had of every music-seller. The Oratorios of my honoured colleague, Chapel-Master Morlachi, belong to the private library of His Majesty's Chapel, and may not be lent, but should he be inclined to favour us, I will inform you accordingly; the same applies to the Offertory of A. Canti. I would suggest to you "Our Father," by Naumann, just published by Breitkopf and Härtel, a splendid work. Wishing you all success in your undertaking,

I have the honour to be,

Honourable Sir,

Respectfully yours,

C. M. VON WEBER.

*Dresden, 9th February, 1823.*

of Mozart, Naumann, Ph. E. Bach, Faustina, Hasse, and others, are unfortunately too replete with mere anecdote, and are not altogether trustworthy. He died at the town of his birth in the year 1842.

In 1812 Weber for the first time visited Berlin, where he received a hearty welcome from the parents of Meyerbeer, and, amongst others, Prince Radziwill, one of the earliest composers of music to Goethe's *Faust*, and Professor Lichtenstein, a well-known zoologist. He now composed the first of his grand pianoforte sonatas, the best of which are the one in A flat major and that in D minor. Among other compositions we must mention Weber's "Concertstück" in F, and the immortal "Invitation à la Valse" for the piano, on which instrument he was a brilliant performer.

In the following year, 1813, Weber was appointed chapel-master at Prague, where he became a friend of Spohr and Moscheles. Here he began his career as a conductor with Spontini's opera, *Ferdinand Cortez*, Beethoven's *Fidelio*, and other classical works of his own choice. He left Prague for a short time in the year 1814, and adjourned to Berlin, where he showed strong sympathy with the movement against Napoleon. In the autumn of the same year, while staying at the château of the Duke of Gotha, he set to music Theodore Körner's "Sword Song" and Lutzow's "Wild Chase." These works were followed in the ensuing summer by his cantata, *Strife and Victory*, written to celebrate the Battle of Waterloo, in which Napoleon was finally overthrown. Weber was appointed chapel-master at Dresden, by King Friedrich August, in the year 1816, the monarch wishing to establish a German opera in that capital, where an Italian opera had existed for many years. Weber's position at Dresden was an unhappy one. The Italian company, headed by their chief, Morlacchi, who was favoured both by the court and the nobility, formed a powerful opposition, notwithstanding which it was here that the composer established his immortal fame. The libretto of the *Freischütz* was received on March 1, 1817, and by the summer Weber had composed the duet for the two female voices. Before finishing the *Freischütz* the composer wrote a Mass in E flat major, and the *Jubilee Overture*. At the close of the year 1819 his great opera was almost completed, and, in the following year, Weber composed the incidental music to *Preciosa*, which is so characteristic a typification of gipsy music. Although the right of



producing these works would seem to have belonged to Dresden, Weber, with his preference for the Prussian capital, insisted on their first representations taking place in Berlin. *Preciosa* was produced on March 14th, 1821, the *Freischütz* being reserved for the anniversary of the Battle of Waterloo, when it was performed amid unusual excitement. The inhabitants of the capital, having long suffered under the musical autocracy maintained by Spontini, who was opposed to the establishment of any national school of music in Germany, now felt that, with the triumph of the *Freischütz*, the interdiction which had long been imposed on them, and the reign of musical foreigners in Germany, were at an end. The joyful news that a masterpiece had been created, which from the first bar to the last was thoroughly German, spread with rapidity throughout the country; and before long the *Freischütz* went on a triumphal tour through Germany, meeting everywhere with unprecedented success. The next opera, *Euryanthe*, the libretto of which was written by Helmine von Cherzy, was performed on the 25th of October, 1823, in Vienna, Henrietta Sontag rendering the title-rôle. This work, notwithstanding its great artistic merit, by no means met with such a success as its predecessor. The romantic tone by which it is pervaded greatly influenced Richard Wagner. It may be added that Weber scored this opera, which everywhere presents such marvellous detail, in forty-three days: the entire work occupying the composer for eleven months. While conducting the rehearsals in Vienna, Weber wrote to his friend Lichtenstein: "I am afraid that that confounded *Freischütz* will seriously injure its sister *Euryanthe*."

About this time Weber visited Beethoven, who, according to report, had pronounced a most favourable opinion on his composition. Speaking of Weber and his *Freischütz*, the great master had exclaimed: "I should never have expected such a work from that mannikin; Weber ought to write operas, only operas, write them one after the other without hesitating: his Caspar, that monster in the *Freischütz*, is a most powerful creation: Samiel causes a shudder at every appearance." When Weber, in company with his pupil Benedict and his friend Haslinger, entered Beethoven's house, he was not a little surprised to find the master's study in a state of chaotic confusion, and his astonishment was increased by the aspect of the inmate. Beethoven appeared like Lear: his grey hair, streaked here and there with white, standing erect; his forehead wide and lofty; his nose

broad as that of a lion ; his mouth of noble form and gentle expression ; his square chin flanked by most powerful jaws. On recognising Weber, he exclaimed, good-humouredly : " There you are, my man ; you're a deuced clever fellow ; God rest with you ! "

In June, 1824, at Quedlinburg, Weber conducted the festival held to celebrate the centenary of Klopstock. As his health had already begun to fail, this undertaking so fatigued the composer, that it was necessary to have recourse to the Marienbad. On his return, Weber found an offer awaiting him from Kemble, then director of Covent Garden Theatre, inviting him to compose an opera for performance there, and proposing as the subject either *Faust* or *Oberon*. As is well known, the master selected the latter theme. In the autumn of the same year he commenced the work, and, in order to thoroughly understand the English text, he studied English with his accustomed earnestness, taking no less than one hundred and fifty-three lessons. The opera, however, shows signs of Weber's physical weakness at this period. In vain, in the summer of the following year, he visited the baths at Ems ; his system was shattered by overwork. Under such circumstances it was an act of daring to travel to London in the winter of 1826, for the sake of conducting his opera in person. Weber was driven to this perilous venture by the desire of providing a substantial sum for his family, who at that time in no way enjoyed affluence, and he felt most keenly the separation from his wife, being worried by a presentiment of his never returning alive to his family. The composer was accompanied by the celebrated flautist, A. E. Furstenau. On his way to London he visited Paris, in order to become acquainted with Cherubini.

On March 5th, 1826, Weber arrived in London, and took up his abode with Sir George Smart, one of the founders of the Philharmonic Society. On April 12th the first performance of *Oberon* took place, on which occasion Braham appeared in the leading tenor part. Weber conducted twelve representations, being received on every occasion with enthusiastic marks of appreciation. This was, alas ! his last triumph, for the state of his health became so alarming that his immediate return to Germany was decided upon, he proposing to restore himself to good health at his summer residence at Hosterwitz, near Dresden. Unfortunately, this plan was frustrated, for while his passionate desire to see once more his wife and

children was hastening the preparations for his departure, he was overtaken by death, and expired on June 5th, 1826, at the house of his host, Sir George Smart. He was buried in Moorfields Chapel, on which occasion Mozart's *Requiem* was performed. In 1844 the mortal remains of the great composer were removed to Dresden, where Richard Wagner presided over the final ceremony. In 1860 a bronze statue, by Rietschel, was erected to his memory near the theatre of the Saxon capital.

Weber in his four celebrated operas represented the Romantic in all its different phases. In *Preciosa* he typifies the music of that peculiar wandering race, the gipsies; in *Freischütz* he depicts the homely life of the forester, and those charming portraits of maidenhood, Agatha and Aennchen, in juxtaposition with the popular conception of the spectral world; in *Euryanthe* we find mediæval chivalry and woman-worship; whilst in *Oberon* he contrasts the wild spirits of the elements with the inhabitants of the airy realm of elvedom. By the last-mentioned production Weber has become the originator of musical elves, water-nymphs, and mermaids; and therefore he is the forerunner of Mendelssohn's *Midsummer Night's Dream*, *Melusina*, and *Hebrides*; of Sterndale Bennett's *Naiads*; and of Richard Wagner's *Rhine Daughters*.

Weber, although basing his scoring on the classical masters, is in many respects an innovator, and as such, one of the founders of modern instrumentation, the tone-colouring of which is so deep and diverse. No musician can fail to note in what an effective manner he uses the lower notes of the clarinet and viola for his musical and dramatic purposes. The horns, which Beethoven in the "Eroica" and B flat major symphonies had already essayed to free from their traditional restriction, Weber identifies with the forest poetry, using them as independent instruments. He employs orchestral instruments as a means of producing remarkable dramatic effects. We quote, as examples, the piccolo trills in thirds, in the drinking song from *Der Freischütz*; the extraordinary effect of the tremolo in the lower notes of the viola, violin, and bass, in conjunction with the sustained lower notes of the clarinet, and the muffled beat of the kettle-drums, accompanied by the high and plaintive notes of the violoncello, which so graphically introduce the Samiel motivo; the effect of the big drum in the evensong of the harem guards in *Oberon*; and the wood wind, which so happily expresses the skipping of the fairies in the



introduction to the overture of the same opera. There is, indeed, no end to the instances of his ingenious use of the means supplied by the orchestra for obtaining dramatic effect. Mendelssohn, Schumann, and even Richard Wagner have based their scoring on the foundation established by Weber, the result of his gift for musical colouring.

Before we take leave of our master we must notice his songs. Compared with those of his contemporary Schubert, especially with those in which the latter employs the developed form of the art-song, *i.e.*, a song with an entirely individual accompaniment, they may be regarded as *eglantine* compared with the noble *damask-rose*. As the simple flowers of the field attract us by their native simplicity, so do these productions, which are still rooted in the familiar "*Volkslied*." For this reason we are not justified in neglecting Weber's field flowers. We would only enumerate a few, such as, "*Had I but a love*;" "*Sleep, darling, sleep*;" "*Weep not*;" "*Birdie, in your little cage*;" "*Summer is at hand*." The originals of several of these compositions are in the possession of the author, who received them from the widow of the master. These songs are rendered all the more attractive by a vein of humour, which is mostly wanting in those of



Fig. 258.—Weber's Statue at Dresden.

Schubert. Thus, with the exception of the sagas and the productions of numerous followers, the works of Schubert and Weber share the honour of representing the German "*Lied*." We must call to mind the fact that, in addition to his popular songs, Weber has occasionally adopted the art-song form, as, for instance, in his song, "*Ask me ever, you ask in vain*;" and also that his strophe-songs are on a higher level than those of his predecessors and contemporaries, like Schulz, who is so highly extolled by Heinrich Vosz, Reichardt, or Gelter. In some of the songs by Kreutzer, the libretti of which were written by Uhland, we find a spirit similar to Weber's, and these songs are therefore scarcely less popular than those of the greater



master. We mention as an example the songs entitled "The Chapel" and "This is the Day of the Lord."

Weber has left a fragment of a comic opera, *The Three Pintos*, the libretto of which was written by Theodore Hell, a litterateur then enjoying a considerable reputation. This remnant consists of seven parts, replete with humour and imagination.

The influence of Weber on other German opera composers can be traced in the works of many of his most gifted followers. This is the case with Heinrich Marschner (1795—1861), a composer of fair repute, who died at Hanover, where he fulfilled the duties of chapel-master, and to whom Weber was strongly attached, both as master and friend. We may cite many similar cases, such as that of Conradin Kreutzer (1782—1849), Spohr, Franz Lachner, Meyerbeer, Lortzing, Lindpaintner, Heinrich Dorn, and Reissiger; the last, however, shows traces of a stronger influence of Spohr. As characteristic specimens of their works we may enumerate Spohr's *Faust*, *Zemir and Azor*, *Pietro von Albano*, *Berggeist*; Marschner's *Vampire*, *Ivanhoe*, *Hans Heiling*, and *Kyffhäuser*; Conradin Kreutzer's *Libussa*, *Melusina*, *Das Nachtlager von Granada*, and *Edelknecht*; Franz Lachner's *Benvenuto Cellini*; Meyerbeer's *Robert le Diable*; Lortzing's *Undine*; Lindpaintner's *Bergkönig*, *Lichtenstein*; and Reissiger's *Felsenmühle* and *Yelva*. All these composers have, moreover, in common with Mozart and Weber, the habit of frequently replacing the "aria" by the simple "opera-lied," the outgrowth of the German "song-play," as we find in Mozart's *Seraglio* and *Magic Flute*, and in Weber's standard works. Thus, we find instances of the strophe-song sung by the Czar in Lortzing's opera, *Czar und Zimmermann*. Similar cases occur in Raimbault's romance in *Robert the Devil*; Marschner's popular song, "Du Stolz England, Freuedich," in *Ivanhoe*; and many others. Weber's influence can be traced further: it extends even to the works of Mendelssohn and Wagner; it appears in the *Midsummer Night's Dream* and concert overtures of the former, and in the *Tannhäuser* and the *Lohengrin* of the latter. The last-named work bears special marks of the influence of Weber's *Euryanthe*.

Of Marschner it should be remembered that he claims the position of being the most important of Weber's disciples, and, like his master, he has powerfully influenced the dramatic compositions of Richard Wagner. A comparison of his master-work, *Hans Heiling*, with Wagner's *Flying Dutch-*

Ich bin ich nun die Gelegenheit ergreife, Sie zu einem  
 Besuche in meine Wohnung einzuladen. Ich bin Ihnen  
 sehr dankbar für die vielen angenehmen Stunden,  
 die Sie mir in der letzten Zeit geschenkt haben.  
 Ich hoffe, Sie werden mir bald wieder  
 einen Besuch machen, und ich werde mich  
 sehr freuen, Sie zu empfangen.

Ihre ergebene  
 Dienerin

Hannover d. 18. Oct. 57.

Ihr ergebener  
 Diener

Seizing the opportunity of thanking you, Sir, for the Variations on "Heiling" which you sent me (but which I should prefer to call a Fantasia on themes of the opera), I offer my best thanks for your spirited treatment of the same. Looking forward to an early answer, I sign, with esteem,

Sir,

Yours devotedly,

DR. H. MARSCHNER.

HANOVER, 18<sup>th</sup> October, 1851.

*man*, will afford proof of this. Weber's estimation of Marschner was shown by his securing for him the post of "Musik-Director" at Dresden in 1824. Marschner's chamber music has not secured for itself a lasting appreciation; nevertheless he has written several excellent choruses for male voices, and his *Ivanhoe* and *Hans Heiling* are still performed. He was pensioned off while court chapel-master at Hanover in 1859, in consequence of his advanced political opinions, though then enjoying the full vigour of his intellect.

If Weber's career was subjected to all the exciting influences which the close relation to the stage and the production of original works would entail, that of Schubert, the great lyric, offers a simpler picture, owing to his retiring life and quiet and friendly associations.

Franz Schubert was born January 31st, 1797, at Lichtenthal, a suburb of Vienna, where his father was a schoolmaster. He was the youngest of fourteen children. At the age of seven Schubert began a course of musical instruction. Later on we find him in the choir of the court chapel, an engagement he obtained through his excellent voice. Here he was instructed in organ-playing by the organist Ruziezka, and in composition by Salieri, living in the meanwhile in the "convictorium." The boy made such progress that he was chosen to conduct the orchestral exercises of his co-pupils from his desk as first violin. This caused him to become acquainted at an early age with the works of Haydn, Mozart, and Beethoven. When sixteen years of age Schubert returned home, and aided his father in his scholastic duties, without, however, neglecting his musical studies. When, in 1816, the post of "Musik-Director" at Laibach, and, ten years later, the choir-master's post at the Kärthnethor Theatre at Vienna, were vacant, Schubert applied, but was unsuccessful in both cases. One can scarcely sympathise with his disappointment, for with his peculiar calm and dreamy nature, ever dependent on his changeable mood, and with his strong inclination for distraction and decided dislike for any exacting duty, Schubert would scarcely have been fitted for either of these posts. How would he have borne any restraining tie, with his habitual love of roaming? or how could he have taken those journeys into Styria, or passed such happy hours among his friends? The list of Schubert's friends and patrons includes the name of Esterhazy, a name imperishable in German musical history. In 1818-24 we find Schubert among the circle of friends by which Esterhazy was



surrounded at his château at Zelesz, in Hungary. The host's two young daughters, Marie and Carolina, were his pupils; and it can scarcely be wondered at that in their daily intercourse our young composer fell in love with the younger, who warmly responded to his attachment. His answer to her question as to why he had never dedicated a work to her—"Every



Fig. 259.—Franz Schubert.

work I have written is dedicated to you!"—shows the intensity of his affection. In fact, a union for life was prevented only by the prejudice attaching to his inferior rank. It was owing to his frequent visits to Zelesz that Schubert became acquainted with those original Hungarian melodies of which we find reminiscences in his chamber music, as well as in the second and third movements of his grand E flat major symphony. Before his first visit to his Hungarian friends, Schubert had already written many compositions. The earliest of his songs which has been preserved, "Hagar's

for  
Paris  
Gladly I will  
send all  
my  
manuscripts

Yr  
F. Schubert

LETTER FROM FRANZ SCHUBERT FORWARDING SCORE OF HIS SYMPHONY IN C SHARP TO THE AUSTRIAN MUSICAL UNION.

(The Original is in the possession of the Society of Musicians in Vienna.)

No 105

An den Ausschuß des österreichischen  
Musik-Comitè.

Der Sie haben Absicht des österreich. Musik-  
Comitè, jedes Streben nach Kunst auf die  
möglichste Weise zu unterstützen, nutzbringend,  
-wenn es ist, als ein Retentionsmittel Kunstler,  
dies meine Symphonie demselben zu widmen und  
in seinem Besitz glücklich anzunehmen.  
Mit aller Hochachtung

Ihr Ergebenster  
Franz Schubert

TO THE COMMITTEE OF THE AUSTRIAN MUSICAL UNION.

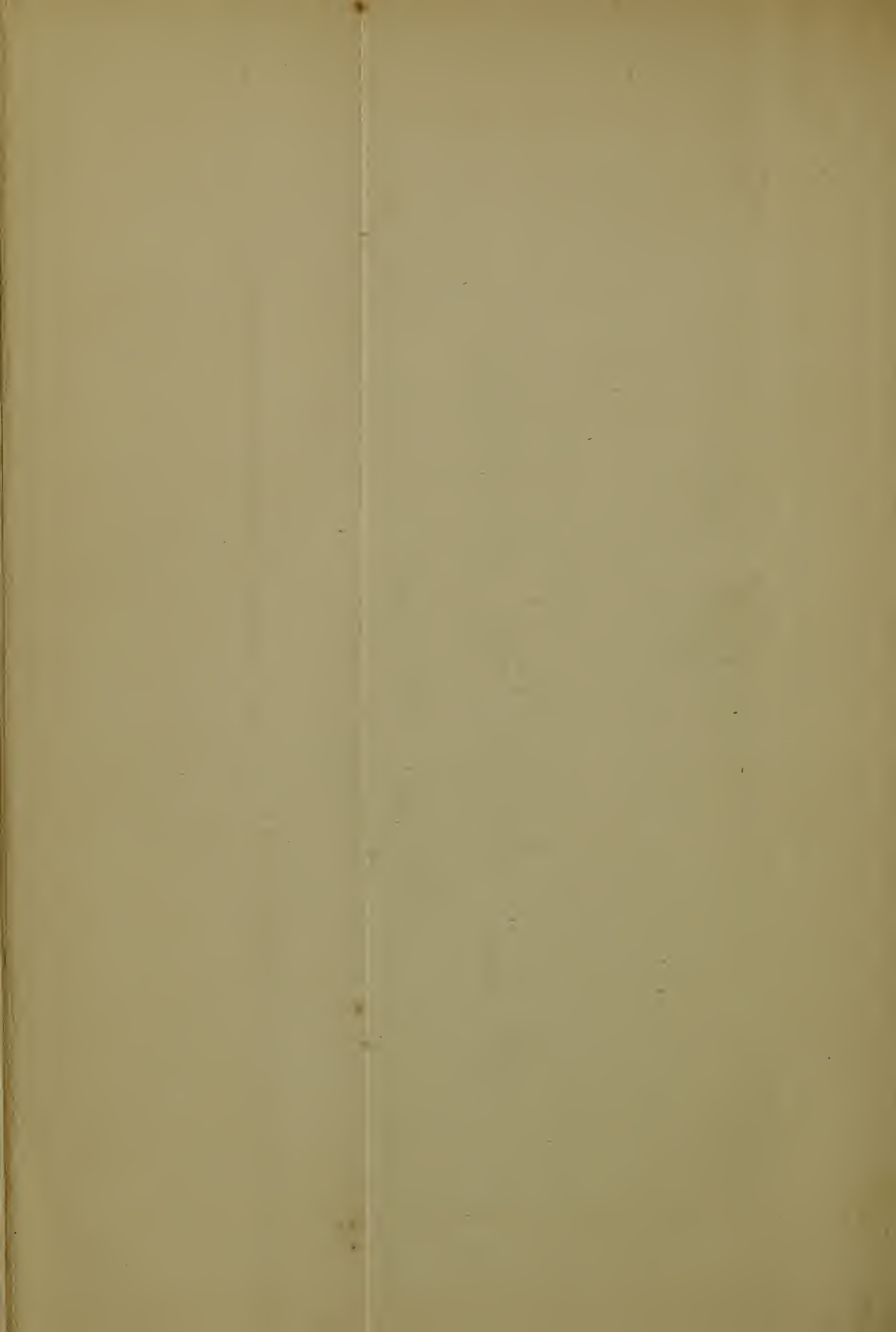
Convinced of the high intentions of the Austrian Musical Union to support in every possible way earnest artistic effort, as a native artist I venture to dedicate my Symphony to you, and to humbly recommend it for favourable consideration.

With all respect,

Yours faithfully,

FRANZ SCHUBERT.



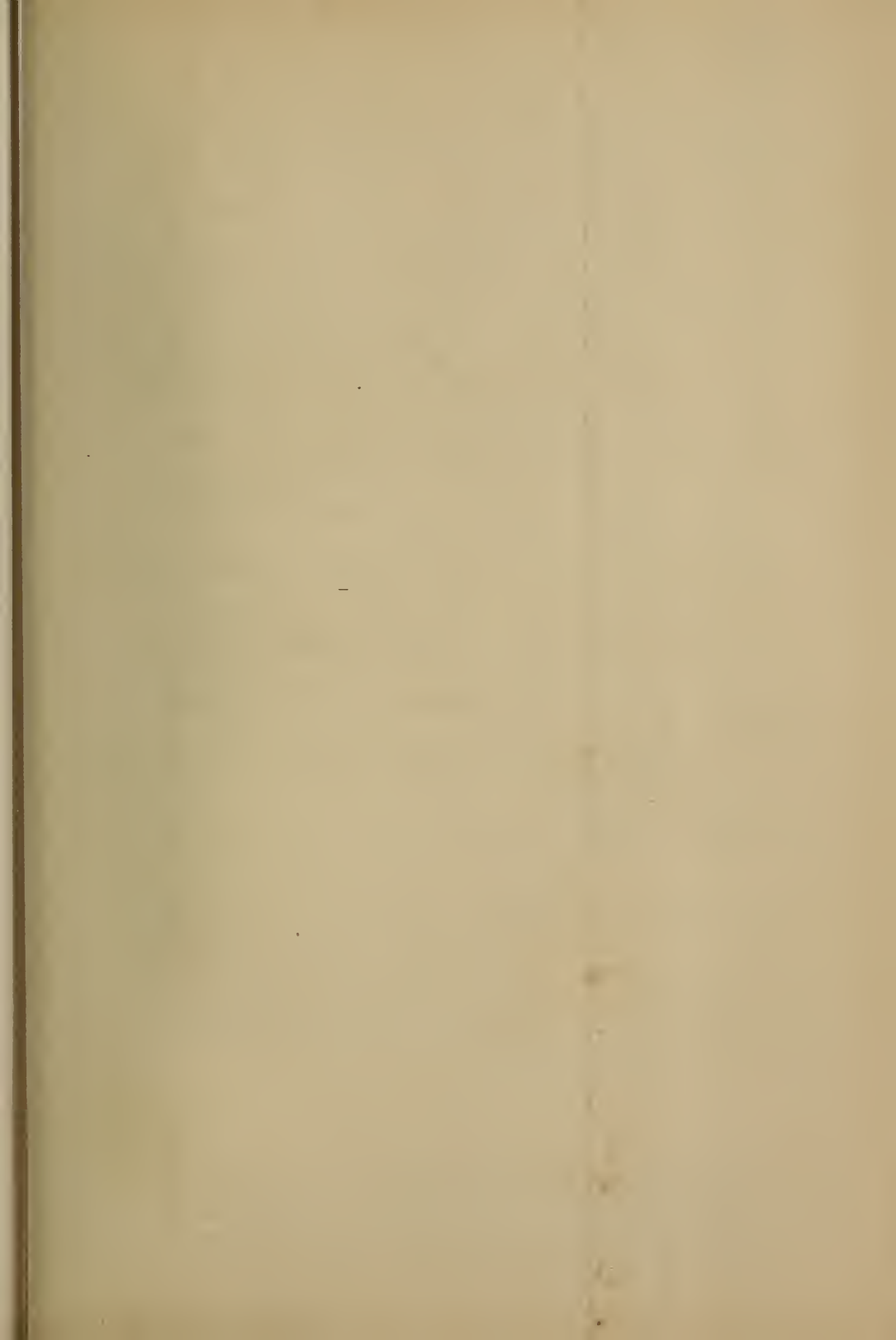


Lament," was written in the year 1810. From 1815—17 Schubert occupied himself in composing epic and lyric songs, such as the "Erl King," "The Wanderer," and his Ossian songs, like "Kolma's Lament." Besides the grand epics and some songs of a more rhapsodical form which serve to mark his creative power, we cannot fail to notice the improved form of the art-song which he employed. Schubert also idealised the strophe-song, a form of writing in which his compositions rank with those of Mozart and Beethoven, and far excel those of Schulz, Reichardt, Zelter, Ludwig Berger, and Bernhard Klein. The fertility of Schubert's imagination was aided by the powerful support he obtained from the German poets of that period—poets such as Goethe, Schiller, Stollberg, Claudius Maler, Müller, Rückert, Heine, and the brothers Schlegel, besides many local celebrities, as Mayrhofer, Seidl, Schober, Schlehta, and Pyrker. His earliest instrumental compositions, works written in 1812—13, the first string quartets, a symphony in D, and an octet for wind instruments, give evidence that at that period Schubert had not mastered the classical form of the sonata style. Although lacking conciseness in his instrumental compositions, from 1820 to the time of his death Schubert wrote master-works, which, besides their rich vein of ideas and heartfelt expression, show, in respect of form, clearness and finish. As examples we give the two movements of his unfinished B minor symphony; the fantasia for pianoforte in C, Op. 15; the celebrated Forellen quintet; the string quartets, Ops. 29 and 125, Nos. 1 and 2; those in D minor and in C; his grand sonata for piano, Op. 30; his octet, Op. 166; and his C major symphony, the most important work of this class since the period of Haydn, Mozart, and Beethoven. Schubert's essays in church music, opera, and "song-play" writing are much less prominent, and in this branch of the art he failed to produce works equal to those purely instrumental and lyrical creations which bestow on him the right to be acknowledged as a great master. His best efforts in this class are the overtures to *Rosamünde* and *Alphonse und Estrelle*. Yet Schubert strove for a number of years to succeed in opera-writing, in order to improve his position, which was by no means a happy one, the composer not unfrequently lacking the necessary means of subsistence, for his song-plays, *Des Teufel's Lustschloß*, *Die Spiegelritter*, *Der vierjährige Posten*, the libretto of which was written by Theodore Körner, Goethe's *Claudine von Villabella*, his pretty operetta *Die Verschworenen*, and his operas *Fierrabras* and *Alphonse und Estrelle*, did not

meet with the desired success. Schubert's song cycle, the "*Schöne Mullerin*," written in 1824, belongs to the most perfect and imperishable of his works, and it should be remembered that it was composed when the master was in his saddest mood, suffering under mental depression, owing to his failure as an opera-writer. In 1826 and 1828 he composed the first and second parts of his "*Winterreise*." The beauty of the master's later compositions may be seen in the collection of his published posthumous works. If the object of Schubert's love was placed in a position which precluded all chances of future happiness, the composer was nevertheless surrounded by a great number of friends, whose esteem for him was shown in every possible manner. His great talent and his amiable and generous nature caused him to become the centre of a circle of young men of the most diverse stations and occupations, many of whom at a later period made for themselves names which show their worthiness of Schubert's friendship. Among the members of this body we find Kupelwieser and Moriz Schwind, both painters; the poet Mayrhofer; the sculptor Dietrich; the singer Vogl; Franz Lachner, afterwards court chapel-master to the King of Bavaria; Schnorr von Karolsfeldt, who became the custodian of the Imperial Picture Gallery; Baron von Feuchtersleben; and Mayrhofer, who rose to the position of Austrian Field-Marshal.

The respect felt by these friends for the master caused them to give their periodical meetings the title "*Schubert Tiaden*." These meetings were not solely convivial: they offered occasion for the production and criticism of new designs, sketches, and poems, as well as of the latest compositions from Schubert's inexhaustible pen, which were rendered by the singer Vogl, who had made it his task to spread the master's fame, although, alas! his attempts were accompanied with but moderate success. A popular doggerel, composed by the members of the "*Schubert Tiaden*," although showing the jocularity common to the humoristic philosophy of the beginning of this century, breathes deep affection for the much-loved and unfortunate master.

In the first pages of Schubert's diary, of which we give a fac-simile, we find strong proof of the composer's love for all that is beautiful. The enthusiasm which he displayed for Mozart, and his thoughtful remarks on that composer, should be especially noticed. The warm-hearted, gentle, and grateful nature of the composer is further testified to by another entry in the same





10.  
~~10.~~ June 1816.

[illegible]

THIRD AND FOURTH PAGES

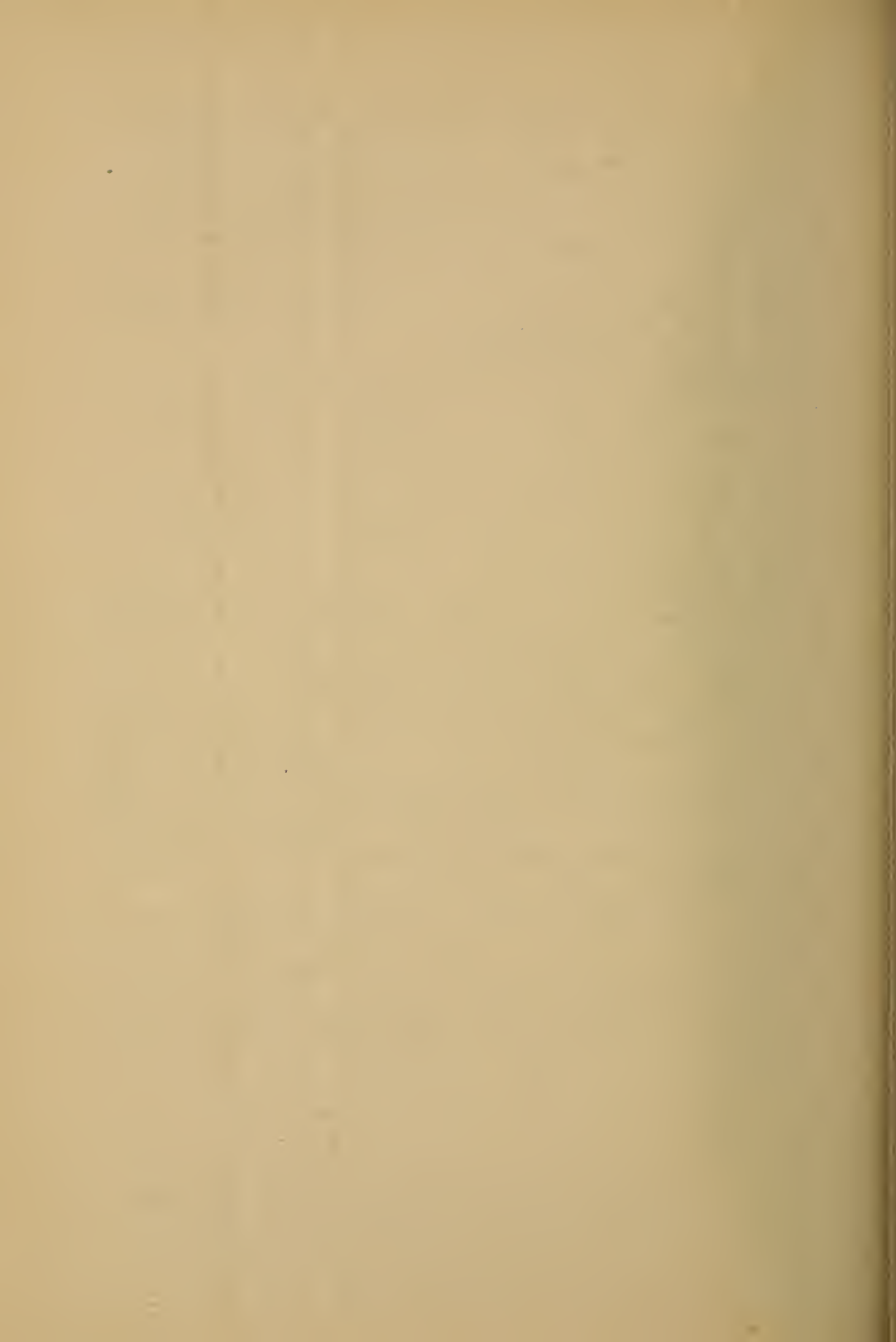
(The original is in Count

13th June, 1816.—A light and bright, beautiful day. This will remain throughout my whole life. As if from the distance Mozart's magic tones resounded. How incredibly powerful and yet so gentle. They impress themselves by Schlesinger's masterly performance deeply into my heart. Thus beautiful impressions remain in the soul, which are soothing to our existence, and which neither time nor events can efface. In the darkness of our life they throw a light, bright, and beautiful future, which fills us with fervent hope. Oh! Mozart!

行

for Wimpffen's possession.)

Immortal Mozart! How many, yea, innumerable impressions of a brighter and better world have you imprinted on our souls! This quintett is, so to speak, one of the greatest amongst his minor works. On this occasion I had to perform also; I played variations of Beethoven, and sang Goethe's "Restless Love" and Schiller's "Amalia." Universal praise was given to the former, less to the latter. Although I myself think more of the former, one cannot deny that Goethe's melodious poetical genius contributed much to the success.



diary, which runs as follows: "After a few months I resumed my evening rambles. Can anything be more delightful than a stroll amid green fields at sundown? Währing and Döbling seem to have been created for this purpose. In the doubtful twilight, in company with my brother Charles, I experienced the greatest happiness. In our joy we stopped, and, gazing round, I exclaimed, 'How beautiful this is!' The proximity of the cemetery brought to my mind the remembrance of our beloved mother. With confidential though melancholy conversation, we continued our walk until we reached the point where the Döblinger high road divides. A voice, as if from heaven, proceeded from a passing carriage, which stopped, and Herr Weinmüller, alighting, greeted me in his usual honest and hearty tones. Our conversation at once turned upon the effect produced on the mind by the inflexion of the voice. How many essay and fail to express heartfelt sentiments in adequate language and tone! How many become laughing-stocks in consequence of failure! This power of expression must be regarded as a gift, and not as an acquired art." In another portion of the diary we find an unexplained paragraph concerning a German artist, to whose account Schubert puts all that is bizarre in modern music. He accuses him of confounding the tragic with the comic, the agreeable with the offensive, the epic with the sentimental, the sublime with the ridiculous. It is not known to whom this entry refers.

Schubert's fame was during his lifetime entirely restricted to the narrow circle of personal friends. This fact will, perhaps, account for the continual rejection by the publishers of his now celebrated works. The brothers Schott, of Mayence, refused to accept his "Impromptus;" Propst, of Leipzig, returned his songs. In consequence, the "Erl King" and "Marguerite" were not published until the year 1821. It is by no means certain that all the posthumous works of this, perhaps the greatest song composer of any period, have been published, or even discovered; his "Liede" as yet published number three hundred and eighty-four, amongst which there are no less than one hundred librettos written by Goethe. We have taken our information respecting the number of songs from the catalogue compiled by Max Friedländer, who has edited, under the title of "Schubert Album," a carefully-revised edition of the "Liede," published by Peters at Leipzig, the first volume appearing in 1884, and containing a supplement, which shows that the editor has set for himself the laudable



task of rendering the original text of Schubert's songs by a careful comparison with the existing manuscripts and the oldest editions. Herr Friedländer brings to light a number of hitherto unknown songs, but as Schubert, with careless generosity, gave away many manuscript songs without retaining copies, there may still exist several undiscovered gems; therefore our readers must by no means accept the number we have given as including all the master's efforts in this branch of the tonal art.

We divide Schubert's songs into five groups, basing our classification on the difference exhibited by their characteristics. The first form we must consider is the strophe-song, which is the nearest approach to the "Volkslied," and of which we find an example in Goethe's "Haideroslein," or such songs as those in which this form is fashioned into a production ranking but one degree above the "Volkslied," as Schiller's "Dithyrambe," Schlegel's "Lob der Tränen," and Uhland's "Die Linden Lufte sind erwacht." The second group comprises the art-song in its simplest form, in which the principal theme, after an episode ("Mittelsatz"), recurs, either in its original form, or varied and enlarged. The third class is composed of the art-song in its richest organic membering, in which it takes either the *ronde* form, with its greater development of episode, or the free and imaginative Beethoven variation form. Instances of this class are to be found in the treatment of Goethe's "Ach un Deine Feuchten Schwingen," certain of the "Müllerlieder," some of the "Winterreise," and "Fraulein vom See;" and the "Waldesnacht," in which the limits both of the art-song and its vocal execution are almost exceeded. The fourth group consists of Schubert's "Balladen." This term must on no account be confounded with the English ballad; in German tonal art it is used to express a fully developed story with musical accompaniment, treating of a subject either romantic or historical. On this field Schubert has but one predecessor, J. R. Zumsteeg (1760—1802), to whom may be ascribed the discovery of this form of ballade. There is yet another fact to be kept in mind, viz., the distinction between the ballade and the "Volksballade," a form of song which has existed from time immemorial. Zumsteeg, although creator of the form, failed to invest it with the required dramatic intensity, as is to be seen in the "Ritter Toggenburg," or "Des Pfarresstochter von Taubenhayn." We find the real character of these songs in the numerous specimens by Schubert's contemporary, Karl Löwe (1796—1869), which, though more

John



2. *Allegretto.*

*Im Walde. für Orgel. op. 70*

*Nov. 1820 Franz Schubert*

The image shows a handwritten musical score for the piece "Im Walde" (In the Woods). The score is written on ten staves, with the first four staves containing the main melody and the last six staves containing the accompaniment. The notation is in brown ink on aged paper. The lyrics are written in German and are interspersed between the staves. The piece is marked "2. Allegretto." and is for organ. The score is a facsimile of the original manuscript.

*Im Walde*  
*Im Walde, im Walde, im Walde,*  
*Im Walde, im Walde, im Walde,*  
*Im Walde, im Walde, im Walde,*  
*Im Walde, im Walde, im Walde,*  
*Im Walde, im Walde, im Walde,*  
*Im Walde, im Walde, im Walde,*  
*Im Walde, im Walde, im Walde,*  
*Im Walde, im Walde, im Walde,*  
*Im Walde, im Walde, im Walde,*

"IN THE WOOD" ("IM WALDE"). Words by F. SCHLEGEL. Music by FRANZ SCHUBERT.  
Fac-simile of the two first pages of the original MS. in the possession of the Society of Friends of Music in Vienna.

Handwritten musical score on aged paper, featuring five systems of staves. The notation is in brown ink, with lyrics written above the staves. The lyrics are in German and appear to be a religious or liturgical text, possibly a hymn or a prayer. The handwriting is cursive and somewhat faded. The paper shows signs of age, including discoloration and some staining.

Lyrics (German):

Stimmen, wir sind alle in Gottes Hand  
Stimmen, wir sind alle in Gottes Hand  
Stimmen, wir sind alle in Gottes Hand  
Stimmen, wir sind alle in Gottes Hand  
Stimmen, wir sind alle in Gottes Hand



Handwritten musical score for "Christus unser Herr" by Johann Sebastian Bach. The score is written on ten staves with German lyrics. The lyrics are: "altes Trimen", "Christus unser Herr", "Christus unser Herr", "Christus unser Herr", "Christus unser Herr", "Christus unser Herr", "Christus unser Herr", "Christus unser Herr", "Christus unser Herr", "Christus unser Herr". The score is in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines.

restricted in form and occasionally showing traces of the influence of the "Volksballade," need by no means fear comparison with the works of the Viennese master. Especially famous are "Heinrich der Vogler," "Der



Fig. 260.—Karl Löwe.

Erl König," "Archibald Douglas," "Wittekind," "Was stringet und klinget die Strasse herauf?" "Herr Oluf," "Goldschmied's Tochterlaien," "Edward," and "Der Wirthin Tochterlaien."\* The most remarkable

\* Löwe's oratorios, amongst which *Die eherne Schlange*, *Die Sieben Schläfer*, and *Die Erweckung des Lazarus*, are the best known, compare favourably with his songs neither as regards gifts nor style.



specimens of Schubert's works belonging to this group are to be found in his "Erl König," "Der König von Thule," "Der Zwerg," "Die Junge Nonne," "Gruppe aus dem Tartarus," "Der Wanderer," "Gretchen um Spinnrade," "Kreuzzug," "Kolma's Klage," and "Das Meer erglänzte weit hinaus," the words of which are written by Heine. The fifth group

includes the songs in which Schubert has essayed to liberate himself from the thralldom of continuous melody, and consequently the works of this class approach the recitative or rhapsodical form. The gems of this division are "Orest auf Tauris," "Der entsetzte Orest," "Freiwillige's Versinken," "Der Doppelgänger," and "Grenzen der Menschheit."

Schubert sent his C major symphony to the committee of the Austrian Musical Union, but it was rejected on the grounds that it was "too long and too difficult." This grand work remained in consequence almost unknown for a long time, not obtaining a hearing until it was performed at the Leipzig Gewandhaus concert (March 22, 1839) by Mendelssohn, to whose notice it was recommended by Robert Schumann,



Fig. 261.—Schubert Monument in the Park at Vienna.

who had found the score at Vienna. This performance established the right of the symphony to occupy the prominent position in the programme of all classical orchestral concerts which it now holds.

In September, 1828, Schubert's health began to exhibit alarming symptoms, which caused temporary prostration. The composer became convalescent, but did not long remain in that condition, for on November 11th he was seized with a dangerous fever which, after a duration of eight days, terminated his life. Whilst in a state of delirium, Schubert frequently spoke of his approaching death, and mentioned the burial-place

of Beethoven. From this it was supposed that his wish was that he should be buried in close proximity to the remains of the great master, who had preceded him to the grave in the previous year. This supposed wish, coupled with his well-known reverence for the genius of the great master—a reverence almost approaching adoration—induced his friends to inter him in the cemetery at Währing.

The best existing likenesses of Schubert are to be found in the engraving by Passini, after Ruder's portrait of the master, and a drawing from an excellent though somewhat older portrait by Kniehuber. The Male Choral Union of Vienna erected a monument to the composer's memory in May, 1872, in the beautiful park situate in the Austrian capital.

Amongst the members of the "Schubert Tiaden" still living, Franz Lachner occupies the most prominent position. This musician, who was born at Rain, on the Leck, in 1803, has gained an extensive reputation, founded principally on his opera *Catharina Cornaro*, his symphony in D minor, and his sacred works, in which he displays such an extensive knowledge of counterpoint as to be recognised as one of the most celebrated contrapuntists of Southern Germany. Amongst Lachner's chamber compositions we should notice especially a nonet for wind instruments, and his songs, which show undeniable evidence of the influence of Schubert. Although Classical in form, the works of Lachner show traces of the Romantic; this may be seen more particularly in his suites for the orchestra. In 1836 Lachner became court chapel-master at Munich, where in 1852 he rose to the position of "General Musik-Director" of Bavaria. In 1872 he was made Honorary Doctor at the University of Munich. Scarcely less prominent are the composer's younger brothers, Ignaz and Vinzenz. The former obtained the post of second chapel-master at Munich, occupying the position of subordinate to his elder brother. In 1858 he became court chapel-master at Stockholm. He next undertook the conductorship of the opera at Frankfort-on-the-Maine, where he was pensioned in 1875. He is the composer of several operas, which show strong evidence of the influence of Weber. Vinzenz, the youngest of the brothers Lachner, born 1811, was court chapel-master at Mannheim (1836-73). Among his works the overtures to *Turandot* and *Demetrius*, as well as many of his part-songs for male voices, still enjoy popularity. When still a youth, Vinzenz Lachner gained a prize for an overture and a pianoforte quartett. These brothers



belonged to a family of musicians, even their sisters, Thekla and Christiana, occupying the posts of organist at Augsburg and Rain respectively for many years.

The fact that Franz Lachner, by the works of a lifetime, proved himself worthy of the companionship of his contemporaries Weber and Schubert, shows how much talent was necessary in order to aspire to the level of that independent Romantic school, of which the two great masters were the unconscious founders, and which is imbued with the warmth of the innermost life. The proof of this assertion will be seen by comparing the works of Lachner with those of the composers of the period whose compositions are mediocre and insignificant, and whose form is mere musical conventionalism. The opera of Ferdinand Kauer (d. 1831), *Das Donauweibchen*, which met with great success even during the life of Weber, and while Mozart's *Don Giovanni* was being performed, is an example of this type. Compared with the other works of the period, this opera is, after all, superior to many similar attempts in which the composers have failed to go beyond the roughest musical expression in portraying romantic subjects. If this was so in the case of opera-writers, the composers of songs are seen to be not far removed from this standard when their productions are compared with those of Schubert. The nearest approaches to the works of the song-master are to be found among the best productions of the two principal writers of the period, Zelter and Reichard. They comprise "*Um Mitternacht*" and "*Der Gott und die Bajadere*" of the former, and the "*Im Felde schleich' ich still und wild*," and a few similar works, by the latter. In the preludes and fugues of Beethoven's sonatas there is scarcely one sentiment of the thousand that agitate the human breast which has not been expressed. The same may be said of the songs of Schubert. We quote, as examples, "*Der Lindenbaum*," "*Die Krähe*," "*Wohin*," "*Der Tod und das Mädchen*," "*Die Forelle*," "*Der Wanderer*," "*Die Post*," "*Das Fischermädchen*," "*Der Doppelgänger*," "*Ave Maria*," "*Horch, horch, die Lerch' im Ätherblau*," "*Die Stadt*," "*Ungeduld*," "*Danksagung an den Bach*," "*Aufenthalt*," "*Lob der Tränen*," "*Mein*." Notwithstanding his extraordinary wealth of lyrical expression, we find nothing far-fetched, pretentious, or falsely sentimental. The simplicity, unconscious of its own charm, which affects us so deeply in the verse of Goethe, is also to be found in the lyrics of Schubert. Comparing the laboured songs of those

who write in the hyper-romantic and coquetting style, with the productions of Schubert, who so faithfully reproduces nature, we perceive the difference existing between his natural simplicity and the artificial and sickly sentimentality which is to be found in their works. Schubert's songs, those jewels of the purest water in the diadem of German tonal art, can never perish as long as the contemplation of nature pleases us, and love, sorrow, mourning, and hope hold their place in the human heart. They will continue to find a welcome amongst us, and will breathe to singer and listener alike that pure and healthy atmosphere which is as necessary in art as it is in daily life.

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#### CHAPTER XXXIV.

LUDWIG SPOHR AND MEYERBEER.

SPOHR and Meyerbeer, who stand together second in the ranks of the German epoch of the Great Talents, appear in some respects as different as in others they are similar. In point of rank they are united as closely as were Weber and Schubert; they, like those masters of the talents, possess in common a special musical manner, the outcome of their artistic idiosyncrasy. This manner is much more subjectively developed, and more decidedly individualised, than that unconscious and healthy manner which distinguishes Weber and Schubert.

Whilst Weber and Schubert generally based their compositions on diatonic progression, relying much on the different common chords of tonic and dominant, and on the intervals of the diatonic scale for which they showed a preference, the artistic idiosyncrasy of Spohr and Meyerbeer is manifested in their use of chromatic progressions and the chromatic scale. Their sequences are chromatic, or expressed by shakes and appoggiaturas on the minor second; so that the manner of both might be termed essentially chromatic.

Not only do Spohr and Meyerbeer resemble each other, but they possess a trait common to all the masters of the German Talent Epoch, viz., the

works of each show a peculiar type which is found but once in the history of the tonal art. Thus a connoisseur, after hearing but a few bars of either Spohr or Meyerbeer—and the same may be said of Weber, Wagner, Schumann, and Mendelssohn—can immediately recognise with certainty the composer. Yet many musicians, to whom we owe fine compositions, have not arrived at this deciding point; for they have been unable to develop out of their personal idiosyncrasy an artistic individuality which makes manifest in their works a hitherto unknown and independent spirit.

Although genius possesses a personal type, it is neither so obvious, nor in all cases of a nature so immutable, as to obtrude in every work with the same boldness. Genius, with its innate universality, exhibits more than one manner of expression in its creations. The manner of a genius, being subservient to his style, is manifold. Hence the genius is enabled to continually express his grand objectivity; and, by uniting the various manners which he employs, he obtains a result far superior to that gained by the master of the Talent period.

The two tone-poets whose lives we are about to discuss, unlike so many of the great masters who were born into families of professional musicians, sprang from parents who enjoyed the advantages of a wider education, which enabled them to obtain a higher social status. Spohr's father held the post of medical counsellor: Meyerbeer came from a wealthy family. The uncle of the latter, an intimate friend of the astronomer Mädler, built for his private use an observatory, in which Mädler executed his well-known charts of the moon. Michael Beer, brother to the composer, made for himself a name as a gifted poet.

Another point of similarity between the two masters is, that both belong to the older Romantic school of Germany, the influence of which is found throughout the works of Spohr, but only in part of those of Meyerbeer.

The points of difference in the artistic work of the two masters, however, greatly outnumber the instances of similarity. Spohr was, in his work, exclusively and subjectively German: the strongest feature which characterises the creations of Meyerbeer is his cosmopolitanism. The best works of this composer do not entirely, however, conceal the evidence of his nationality. Spohr was a perfect master of all art-forms employed by the three great symphonists of the Genius period: Meyerbeer rarely achieves the same success in his working-out of the classical forms.

Spohr's procedure in working his subject was strictly organic : Meyerbeer, on the contrary, phrases mosaically, employing much French *esprit* in his composition.

Like his predecessor Weber, Spohr was art-critic as well as musician : Meyerbeer, although possessing a remarkable fluency of speech, never exerted his pen beyond musical composition. Spohr and Meyerbeer were both musical dramatists, though opera-writing formed but one item of Spohr's universal talent, whereas, with the exception of few works, Meyerbeer's compositions are exclusively operas. The renown of these two masters rests almost entirely on works belonging to the Romantic school—for instance, the *Faust* of Spohr, and Meyerbeer's *Robert le Diable*. Spohr remained faithful to the Romantic school in all his succeeding operas : Meyerbeer, in his later works, helped to found the "Grand French Opera," and the "Realistic Historical Style," which is employed by Spontini and Auber, and by Rossini in the composition of his opera *William Tell*. Meyerbeer, in his compositions, united the French style with that of his fatherland : Spohr's peculiarity is his restriction to his own circle, his music, unlike Weber's, not illustrating the character of the entire nation. Although not altogether lacking the logical clearness of the North, Spohr shows a strong inclination towards the imaginative sentiment of the people of Southern Germany. This difference accounts for the popularity enjoyed by Meyerbeer's works in France as well as in Germany. The French, who succeeded in understanding and even admiring Weber, could never appreciate the works of Spohr, neither have they succeeded in doing so at the present day. Spohr is sentimental and elegiac : Meyerbeer realistic and *spirituel*. A *naïveté* like that of Weber or of Schubert is wanting in both these masters. In its place we meet with carefully calculated and speculative procedure, which with Meyerbeer occasionally approaches the meretricious ; this, however, does not entirely exclude instances of pure and simply expressed sentiment, which cannot fail to impress the hearer. Spohr is great as a grammarian : Meyerbeer excels in colouring. The latter has done much to aid the development of modern orchestration. Spohr exhibits style and unity : Meyerbeer is piquant and versatile.

After these general remarks, it will be expedient to discuss closely the events in the life of these masters individually. Ludwig Spohr, born in April, 1784, was the son of an eminent medical man practising at Bruns-



wick, in which city Ludwig was born. His mother, the daughter of a clergyman, was a skilled pianist, and ranked above the average as an amateur vocalist. Spohr, the father, amused himself during recreation with performing on the flute, on which instrument he was a tolerably skilful player. This predilection exhibited by his parents fostered Ludwig's innate love for music. The boy's extraordinary gift was first noticed by Dufour, a Frenchman, an excellent violinist and 'cellist, who in 1790-91 was residing at Seesen, to which town Spohr's father had been appointed by the Government in his capacity as medical counsellor. Ludwig was sent back to Brunswick, where he received instruction in composition from the organist Hartung, and in violin-playing from Moucourt, the leader of the Ducal chapel orchestra. Spohr's progress as a violinist was so unusually rapid that, at the age of fifteen, he performed a concerto of his own before the duke, who, in consequence, appointed him one of his orchestra, with a fixed salary. It was the instruction that Spohr received at the hands of Franz Eck, the celebrated violinist, who took the boy to St. Petersburg as a pupil, that decided the future master's artistic career. In 1804 Spohr engaged in his first professional tour as violinist, visiting Leipzig, Dresden, and Berlin, where he received a brilliant reception not only as a performer but also as a composer. The Leipzig musical journal of that year names Spohr as "one of the greatest living violinists," and makes special note of the young virtuoso's gift for execution and composition. Among the many notices of Spohr's productions and performance we find the following: "His concertos must be numbered amongst the most beautiful in existence, as well for their invention and charming sentiment, as for the scholastic solidity which they display." "His individuality inclines to pathos and gentle melancholy." Another paper says: "The soul which breathes in his playing, the flight of his imagination, the fire, the tenderness, the intensity of feeling, and the refined taste of this musician, stamp him as a true artist."

We must now consider the cause of the following phenomenon. With the entry of the epoch of the Great German Talents, and of the masters of other nations who adopted the same school, we find mere virtuosi developing into important composers and musical litterateurs. This is so often the case that it might almost be quoted as a rule. In the earlier periods of musical history we have already met with virtuoso and composer in the same persons.

The great composers of the old Venetian school, the two Gabriellis, Merulo, and Frescobaldi, the organist of St. Peter's at Rome, were the greatest organists of their time, as well as the greatest composers. We find many instances of the composer and virtuoso united among the violinists, organists, and other keyed-instrument performers of the seventeenth and earlier half of the eighteenth century. We may mention as examples Tomaso Vitali, Corelli, Francesco Veracini, Albinoni, Vivaldi, Tartini, Buxtehude, Domenico Scarlatti, Händel, and Bach. We must bear in mind that from about 1580 to 1750 the professional musician was more closely identified with the composer than was the case after the second half of the eighteenth century. The superior technique which was adopted after the grand masters Bach and Händel, and the number of combinations produced by the addition of the polythematic to the monodic form, an addition which enlarged the field of composition to an unlimited extent, led to the separation between performer and composer. This accounts for the subordination of the virtuoso to the composer which took place in the case of Gluck, Haydn, and their contemporaries; Mozart and Beethoven might almost be included in this list, though they went back a step towards the older union, as being the founders of the symphonic concerto, a form of composition requiring an expert solo performer, which office they fulfilled in person.

During the epoch of the Great Talents we find the tone-poet and the performer once more in close unity. As a rule the virtuoso develops into a composer. This is the case with most of the great musicians of the period, with the exception of Schubert, who, as an inexhaustible song-writer, refrained from choosing any particular solo instrument. Weber, Spohr, and Mendelssohn, as well as their followers Chopin, Liszt, and Rubinstein, serve to illustrate this rule. There is a reason for the exception of Robert Schumann and Meyerbeer from the list of virtuoso composers. Schumann, by over-exercise on the piano, seriously strained his right hand, whilst Meyerbeer carried his earlier brilliant pianoforte studies unwritten for fear of their misappropriation. This shows that even these masters intended being virtuosos before becoming composers. The musicians of the Talent period who immediately succeed the heroes of the tonal art present a fresh feature in their field of action. With the exception of Gluck the members of the Genius epoch were content to exert their pens in musical composition alone: during the period of the Great Talents, with few exceptions, the whole body

of musicians were also litterateurs ; the first to enter into this new sphere of action being Weber and Spohr.

To what cause can we attribute this new tendency? We can but see in it the influence of the Romantic, which has extended throughout the whole period of the Talents, and acts as powerfully at the present time as it did at the commencement of the period.



Fig. 262.—Ludwig Spohr.

Renaissance owes its origin to that deep subjective trait in the nature of mankind which influences alike individuals and periods, inasmuch as its object is not the fusion of two styles into a new and hitherto unknown style, in which case the word would lose all significance. It is caused by the ardent longing for the return of a special period of the past. This desire is intensified according to the poverty of resource exhibited by the present, which causes the idealisation of the past as a golden age. We find this "subjective trait" exhibited by the Tuscan school, a school which resulted from the regeneration of the antique. How can we wonder at meeting with

this feature in a still higher degree among the enthusiastic lovers of the poetry of nature and the mediæval Christian ballad lore, who form the majority of the adherents to the Romantic Renaissance? We find it in all the Romantic which proceeds from a specially idealistic conception of the age, and exhibits more subjectivity than does the particular realistic conception of the period, and more of the objective conception of nature and life which we encounter in Greek art. If such subjectivity is to be found in the Romantic generally, how much grander must it appear in a period of Romantic Renaissance! In such a period it gains unprecedented strength, and cannot fail to wholly absorb or even increase that which could afford it new nourishment. This means of sustenance has at all times been supplied by the virtuoso and litterateur. The Tuscan school again offers the best proof of this; its monodies furnish us with proofs of the existence of vocal and instrumental virtuosi, while its litterateurs had their origin in the continually increasing controversy on polyphony and monody. The second period of renaissance in the tonal art, the renaissance of the Romantic, which is continued at the present day, presents both these features, with the addition of a heightened manner. This is the result of the previously mentioned nervous and effeminate essence of the Romantic. We should be less surprised at the incredible rise of the virtuosi and musical litterateurs of our own time and of that period of the past which approaches nearest to the present, than at the elevation of the musical status of Florence in the seventeenth century. It is perfectly indifferent whether we treat of the renaissance of the Romantic or the Antique, the representatives of both exhibiting a similar preference for the virtuosi and the polemic litterateurs, for we find composers representing the classical school, such as Peri and Gluck, furnishing their operas, *Eurydice*, *Alceste*, and *Paris and Helena*, with prefaces similar to those provided by the Romantic composers, Richard Wagner and Spohr, for their operas, *Tannhäuser*, *Lohengrin*, and *Faust*. The difference existing between the degrees of subjectivity developed in the two different directions we have mentioned does not favour the representatives of the Romantic Renaissance. The whole nature of these composers is closely interwoven with their subjectivity and sentiment, an assertion which we are unable to make concerning the adherents to Classical Renaissance. This feature is present more often in the more developed productions of the instrumental virtuosi of the Romantic school. The virtuoso aims at his



personal glorification, which is in art closely united to mere subjectivity, with his utmost power, for he no longer represents the artist as a mediator between the tone-poet and his hearers, but unduly forces his individuality into the foreground. Here it becomes obvious by its external appearance, and by its manner of interpretation, to which he adds fancies peculiar to himself, and coquettish mannerisms. The existence of a close relationship is evident between the period of the virtuosi and that of artistic subjectivity, which is favoured by its peculiar tendencies according to the degree in which it is able to display them. The same may be said of musical literature, and especially when employed in a controversy on differences of taste and of personal preference or dislike, a point in the realm of musical æstheticism which still possesses a very hollow foundation. The great objective truths, the outcome of earnest and disinterested investigation of the history of the development of music and its art-forms, in whose construction as many nations as centuries have united, are not the principal matters of consideration to the individual, but rather the imposition of a purely personal musical faith, even if that should lack solid musical and historical basis. We have to acknowledge much that is new, true, intellectual, and improving in the works of such musical litterateurs as Weber, Berlioz, Schumann, Liszt, and Wagner, though the ideas which we encounter in the professions of faith of these masters may have been so strained by literary imitators as to have degenerated into mere phraseology. This is more particularly the case in party questions. However this may be, and no matter how differently one may estimate the value of the productions of these literary disciples, one fact still remains, which is proved by the least of the litterateurs, viz., the great degree of subjectivity to which the representatives of the Romantic Renaissance sharpened their artistic consciousness. They have fashioned it so that it has become a necessity, and their idiosyncrasy is now identical with extreme partiality in party questions. They describe this inborn impulse to represent the development of their principles to the extreme as an innate law applying to their art and their conception of the age.

After this digression we will return to the biography of Spohr. It will be seen that this deviation from our narrative is most important for the working-out of our subject at a future period. The success which the great violinist met with at Leipzig and other cities brought about his ap-



4<sup>tes</sup>

*Allegro.*

*Violino 1<sup>mo</sup>*  
*Violino 2<sup>do</sup>*  
*Viola*  
*Violoncello*

*Quartetto*

*Violino 1<sup>mo</sup>*  
*Violino 2<sup>do</sup>*  
*Viola*  
*Violoncello*

*Quartetto*

AUTOGRAPH OF THE COMMENCEMENT

Doppel-Quartett.

L. Spahr

[illegible]

A handwritten musical score on aged, yellowed paper. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The first staff contains a melody starting with a quarter note, followed by a half note, and then a quarter note. The second staff continues the melody with a quarter note, a half note, and a quarter note. The third staff features a melody with a quarter note, a half note, and a quarter note. The fourth staff has a melody with a quarter note, a half note, and a quarter note. The fifth staff concludes the melody with a quarter note, a half note, and a quarter note. The word 'cres' is written in cursive below the fourth and fifth staves, indicating a crescendo. The paper shows signs of age, including yellowing and some staining.





pointment to the Ducal chapel at Gotha, as leader of the orchestra, in 1805. After his marriage with Doretta Scheidler, 1812, an excellent performer on harp and piano, Spohr, accompanied by his wife, engaged in a concert tour, in which he visited Vienna, where he was preferred to the celebrated French violinist Rode. He was offered the appointment of choirmaster at the Theatre an der Wien, which he accepted and fulfilled for three years, during which he composed his first opera, *Faust*. In consequence of some misunderstanding with Count Palffy, Spohr resigned; thus his opera was not performed until 1818, when it was given for the first time at Frankfort-on-the-Maine, where the composer had accepted the post of chapel-master. Whilst at Frankfort Spohr composed his second opera, *Zemir and Azor*, and two years later we find him visiting London and Paris. His reception in the two great capitals was very different. In the English metropolis Spohr met everywhere with honour and success; the Parisian critique was as follows: "If he remained for some time in Paris he might improve his taste, and on his return correct that of the *good Germans*." In 1822 Spohr was appointed chapel-master at Cassel, where he found a fit field for his labours, both as teacher and composer. He remained here till his death. Spohr now composed his operas, *Pietro von Albano*, *The Crusaders*, and *Jessonda*; his oratorios, *Calvary* and *Fall of Babylon*, and the most important of his ten symphonies.\* It was here he became the head of a violin school such as had not existed in Germany since the time of Franz Benda (1709–1786). Spohr's disciples might be counted by hundreds, as his own pupils transmitted his method to the pupils whose training they had undertaken. Amongst the most prominent are J. H. Kufferath, Moritz Hauptmann, Hubert Ries, Jean Both, Ferdinand David, and, consequently, the latter's great pupil Joachim. When we add that Spohr, during his long stay in the former capital of Hesse, visited England three times at the invitation of the London Philharmonic Society, and once for the purpose of conducting the Norwich Festival, and that he officiated as conductor at the festivals at Düsseldorf, Halbestadt, Nordhausen, Brunswick, Aix-la-Chapelle, and Bonn, the latter taking place on the occasion of the unveiling of the

\* Our author omits to mention the date of the composition of what has been considered in England as Spohr's greatest work—*The Last Judgment*. This oratorio was performed for the first time at the Rhenish Festival held at Düsseldorf in 1826, where it produced a great sensation. In England it has been very frequently performed, and still in a great measure retains its original popularity.—F. A. G. O.

Beethoven monument, we shall have passed in review the most important events of the composer's life. It may be remarked that while Spohr was conductor at Cassel, the celebrated singer Sabina Heinefetter, the eldest of the three renowned sisters, Sabina, Kathinka, and Clara Stöckel, was engaged (1824–5). This great singer died in 1872. Spohr's life at Cassel was not altogether happy. The roses gathered there by the great master were not without thorns. The Elector of Hesse, to whom, in conjunction with his Minister Hassenpflug, the misgovernment of Hesse was attributed, did all that lay in his power to offend the master, who was well known as entertaining Liberal opinions. Not only did the tyrant suddenly oppose a grand musical festival, which had been eagerly projected by Spohr for a considerable time, but finally pensioned off the inoffensive musician before the expiration of his term of engagement, and showed disfavour on every possible occasion. A fresh trial was in store for the master, who, in consequence of a fall, broke his arm, and was thus prevented for ever from using his beloved instrument. Spohr was twice married. In the year 1847 his twenty-five years' service gained for him the post of "General Musik-Director," on which occasion King William IV. of Prussia conferred on him the order "Pour la Mérite." The great master died October 22, 1859, at Cassel, deeply regretted, not only by his surrounding friends, but by all Germany. In 1883 a statue was raised to his memory, and thus fate ordained that, while the tyrant was forced to flee from his capital, Spohr remained, for his monument stands a conspicuous object for the admiration of future generations.

The connection existing between the new and the old Romantic school, of which Spohr was a member, has hitherto not been fully appreciated. Spohr is one of the earliest in whom we notice the inclination, common to modern composers for the orchestra, to avoid the absolute music which characterises the classical symphony. He firmly believed in the power of the composer to express in the symphony definite ideas, illustrating events and circumstances of the most varied nature. Among the works belonging to this class Spohr's productions stand first. He thus became the earliest representative of orchestral programme-music composers in Germany.

In his "Power of Sound," Spohr describes the first awakening of sound in nature, the cradle-song, the dance, the serenade. In the third movement

he depicts the march of the warriors into the contest for the Fatherland, the prayer for their success, their return as victors, and in the *Finale* he introduces a funeral chant for the purpose of impressing upon the hearer the fact that man is accompanied by music from the cradle to the grave. This work ranks equally with the C minor symphony, which is not furnished with a programme, and the overture to *Jessonda*, as the best of Spohr's orchestral compositions. The tendency to express positive ideas in music is still more marked in Spohr's symphony for two orchestras, entitled "Irdisches und Gottliches im Menschenleben," his "Die vier Jahreszeiten," and his "Historische Sinfonie." In the last-named Spohr imitates, in the *Allegro*, the style of Bach and Händel; in the *Adagio* the epoch of Haydn and Mozart is represented; the style of Beethoven is attempted in the *Scherzo*; in the *Finale* he aims at parodying his musical contemporaries. Our master not only inclined to the new Romantic school in his marked preference for programme-music, but, as we have shown elsewhere, he exhibited a predilection for its most pronounced feature, viz., chromatic progression. Riehl, a well-known musical critic, pointed to Spohr's propensity for continual change of modulation, which, like the chromatic progression, became identical with his manner. He says that "Spohr's extreme modulation proceeds from his gliding and failing to step boldly from chord to chord, and his fondness for progressing with the intermediate parts chromatically and enharmonically. By this mode of procedure he avoided all sudden skips." If Salieri is justified in saying of certain composers who use venturesome skips in their modulations, that they are like a man who jumps through the window when the door is open, we may well say of Spohr that he passes the open door at least six times before he decides upon entering. Spohr's chromatic treatment of the intermediate parts may also be occasionally found among earlier masters; for example, in the works of Haydn and Beethoven, and still more in those of Bach and Mozart. These masters by no means make this treatment identical with their manner of writing, like Spohr, throughout whose works it will be found, from the grandest symphony to the smallest song.

Besides that noble conception, the overture to *Jessonda*, we must in justice commend Spohr's *Macbeth*. In the category of the best works of Spohr, which includes thirty-three string quartetts, four double quartetts, seven string quintetts, a sextett, an octett, and a nonett for strings and wind,



we find much that is beautiful and worthy of reproduction. Spohr's fifteen violin concertos form a special item of his remarkable *répertoire*, and their study cannot but be warmly recommended to all violinists of the present day. Of his operas, *Jessonda* has remained the favourite, outstripping in its number of representations his *Faust* and *Zemir and Azor*. The fact that the beauties of Spohr's music are patent to the general public as well as to the connoisseur is proved by the popularity of so many of his opera excerpts: for example, the favourite melody, "Rose softly blooming," from his *Zemir and Azor*; the aria, "Lovely maiden, must I leave thee?" the chorus, "Awake, awake," from *Jessonda*; and the spirited polonaise from his *Faust*. The over-refinement of a most sensitive nature prevented Spohr from entering at any time into the true spirit of the "Volkslied" as did Mozart, Weber, Schubert, and Mendelssohn. His aversion to this kind of composition was so intense, that in referring to it in conversation he often treated the best specimens of this kind with marked contempt, alluding to it as being suitable for street-music. Spohr's noble sentimentality and warmth of expression excited during his lifetime all the youth of Germany into an unusual enthusiasm. The composer's influence is now somewhat less than it was, and indeed latterly his productions have been under-rated, but as all that is genuine resists momentary bias, Spohr's works are once again coming to the fore. In history Spohr stands as a most important link between the old and new Romantic schools of German tonal art: as a tone-poet he possesses an individuality so strongly marked, and so important an idiosyncrasy, that he cannot, like Marschner, Kreutzer, Reissiger, and others, be identified with the school of Weber, but stands almost independent between the last-named master and men like Mendelssohn and Schumann. We can trace in Spohr's music the character of the nature by which he was surrounded at Cassel; we find neither the grandeur of the ocean nor of the lofty alp, but the quiet charm and romantic character of the woody landscape and rocky paths of Wilhelmshöhe, which, even beside those grand aspects of nature, can charm every heart by their simple beauty. Spohr, as a writer of violin concertos, stands pre-eminent among the composers between Beethoven and Mendelssohn.

We shall now group the chief composers of works for string concertos, taking for a centre Spohr, heedless as to whether his influence was extended to them or not. We meet first with the violin virtuoso, Ludwig

Wilhelm Maurer (1789—1878), whose sphere of action included Berlin, St. Petersburg, and Dresden, and whose concertos for violin with orchestral accompaniment occupy an honourable position in the *répertoire* of violin music of the present day. Maurer was followed by the cousins Romberg. Andreas Romberg (1767—1821), a distinguished violin-player, and successor to Spohr as chapel-master at Gotha, was a popular composer, but of his compositions one alone retains its popularity, *The Song of the Bell*, the words of which are by Schiller. Bernhardt Romberg (1767—1841), who was court chapel-master at Berlin from 1815 to 1819, was as important a violoncellist as his cousin was a violinist. Andreas wrote twenty-three violin concertos; Bernhardt nine for the violoncello, besides many minor compositions for the same instrument, which remain favourites at the present day. The gifted Karl Josef von Lipinski, a Pole by birth (1790—1871), who was concert-master at the Dresden court chapel from 1839 till his death, cannot be omitted from the list if we treat of the classical violinists of the time of Spohr. Lipinski differed from Spohr

entirely as regards execution and interpretation; so much, in fact, that he might be said to stand in juxtaposition to the great Cassel violinist. His distinguishing feature was his passionate and fiery rendering of Beethoven's classical string quartets, which he performed with tragic expression, offering a powerful contrast to the calm and pathetic manner of Spohr. Lastly, we must mention the distinguished violinist, Heinrich Wilhelm Ernst (1814—1865), who excelled in elegiac and sympathetic playing, and who was enthusiastically received throughout Europe. His "Elegy," and fantasia on subjects taken from *Othello*, are favourite solos. Although Ernst was not a pupil of Spohr, he was greatly influenced by the grand conception and noble rendering of the great master.



Fig. 263.—Spohr's Monument at Cassel.

The works of Adolph Hesse, a great organist and composer of organ-music, who was born at Breslau in 1809, present a striking instance of the influence of Spohr. Hesse was a pupil of Berner, Köhler, and Hummel, from the last of whom he acquired his remarkable proficiency in piano-forte playing. He became intimate with Spohr, and the celebrated organist Rinck, at Cassel and Darmstadt, where he composed his most important works for orchestra and organ, while under the influence of the two masters.

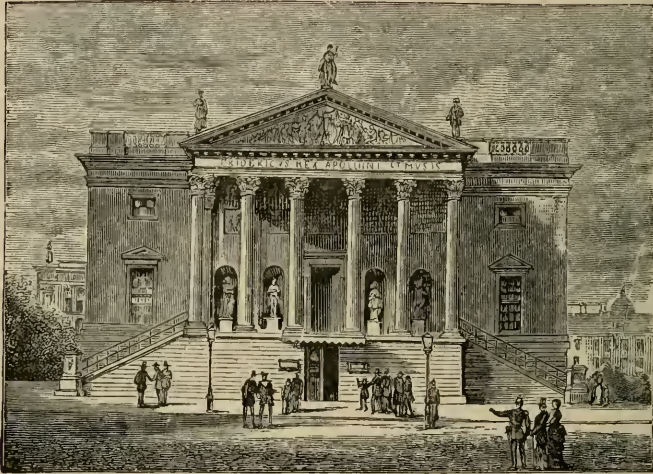
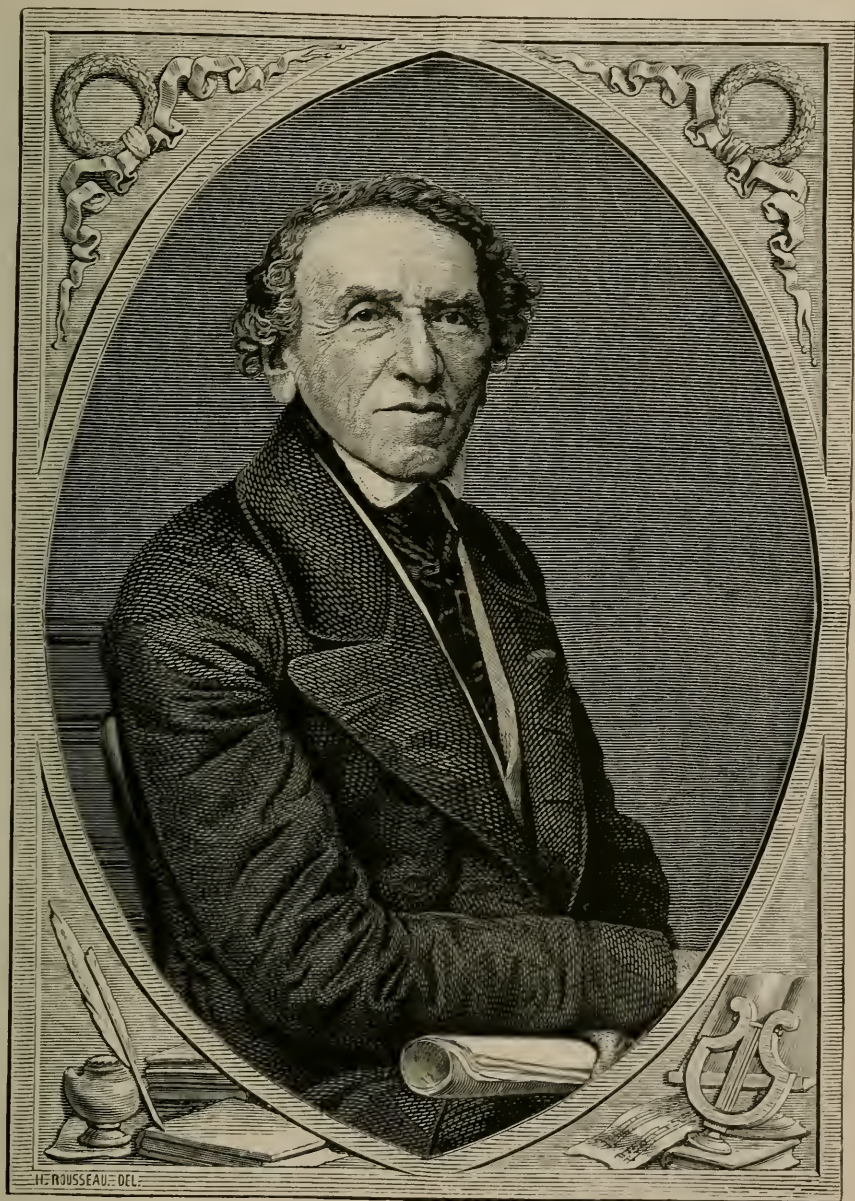


Fig. 264.—Portico of the Royal Opera-House at Berlin.

Hesse's best works are his "Hymn-book for Silesia," his preludes, fugues, studies, and fantasias. He was honoured by the title of "The Mozart of the Organ," his organ recitals causing much excitement in London and Paris. The *Revue et Gazette Musicale* says of his execution: "Hesse is more skilful with his feet than many others with their hands." This musician died in the town of his birth in 1863.

Meyerbeer selected a line of action totally different from that of Spohr. His name, originally Beer, was changed into Meyerbeer on his becoming heir to a wealthy uncle, and when he met with his first success as musical dramatist in Italy he altered his name of Jacob into Giacomo. He was born on September 5th, 1791, at Berlin, being the son of much respected and wealthy Jewish parents. Richl draws special attention to the





GIACOMO MEYERBEER.

Born at Berlin, 5th September, 1791; died in Paris, 23rd April, 1864.





fact that, whilst the history of the music of the eighteenth century contains not one Jewish name of note, we meet at the present time with a considerable number of Jewish musicians. He mentions as examples, Meyerbeer, Mendelssohn, Moscheles, H. Herz, Halévy, Ferdinand Hiller, and J. Rosenhain; to this list we may add Schulhoff, Félicien David, Goldmark, and Anton Rubinstein. This is undoubtedly owing to the humanitarian sentiment which was encouraged towards the close of the last century, and which arrived at a climax during the July revolution in the early portion of the present. The mental stream washed away the barriers of prejudice which had hitherto so closely confined the sphere of the intellectual action of the Jews. The result was equally beneficial to science and literature, as will be seen in glancing through the list of litterateurs belonging to the Jewish race; we will only give as examples, Borne, Heine, Auerbach, Fanny Lewald, Mosenthal, Lazarus, Ed. Gans, Bernays, and Benfey. This emancipation, instead of more closely uniting the Jews, served to remove certain features of their individuality, as it connected them more closely with the nations among whom they lived and worked. Felix Mendelssohn and Heinrich Heine, for instance, have given to the Germans some of their most beautiful modern "folk-songs," such as "Es ist bestimmt in Gottes Rath," "Wer hat dich du schöner Wald," "Das Meer erglänzte weit hinaus," and "Lorelei," a song which is generally accepted as typically German. Berthold Auerbach's village stories have become as great favourites with the peasants of the Black Forest as those of their countryman Hebel. Gans and Benfey have become identified for ever with German science. Meyerbeer also wished to be recognised as a German composer, and his want of success, owing to his cosmopolitan tendencies, was a continual source of annoyance. When not recognised as a German musician, Meyerbeer would refer to the French who, although creating his reputation, which afterwards became world-wide, always acknowledged him as "Maitre Allemand." This assertion, however, may not be generally accepted by Meyerbeer's German opponents. The Germans cannot but acknowledge that the circumstance of his having received his musical education in Germany accounts for the distinction between Meyerbeer's works and those of his contemporaries and rivals at the "Grand French Opera," Auber and Rossini. It is undoubtedly to his German training that Meyerbeer owes the success of his *Huguenots*, *Struensee*, and *Robert le*

*Diable*. It is clear that *Robert le Diable*, notwithstanding its many foreign characteristics, so grossly exaggerated by Meyerbeer's German opponents, is undeniably the work which introduced the resuscitated Romantic school into France, and made it palatable to the French taste. F. A. Hoffmann exercised a similar influence on the Romantic school of German poetry, introducing an entirely new feature which at first appeared to have but very slight connection with the characteristics of that school.

Meyerbeer's parents readily assented to his proposal to dedicate his life to music, having watched his talent from an early age. He received his earliest musical tuition from Lauska, and had the advantage of receiving occasional lessons from the celebrated Muzio Clementi, when that master visited Berlin. Meyerbeer first appeared as a virtuoso at the age of nine, making his *début* as a pianist at Berlin. In 1810 Meyerbeer was sent to Darmstadt, where, in company with K. M. von Weber, he received instruction from the Abbé Vogler. In the following year he composed a cantata, *God and Nature*, which was produced at a concert given by the Vocal Academy at Berlin. Soon after, his first *opera-seria*, *Jephtha's Vow*, was performed at Munich, where it met with but indifferent success. This was followed by *Ali Melek*, a comic opera, which was well received in Stutgardt and Prague (1814-15). Meyerbeer, when at Vienna, was so deeply impressed by Hummel's performance, that he immediately directed his special attention to the pianoforte, and once more resumed his rôle as virtuoso, and as such gained the admiration of Moscheles, then in the zenith of his glory. He, however, soon resumed opera composing; and as his *Ali Melek* failed to attract attention in Vienna, with the advice of Salieri he adjourned to Italy, where Rossini was fast becoming famous by his *Tancredi*. Here our master succeeded in gaining celebrity, his operas, *Emma di Resburgo* and *Il Crociato in Egitto*, meeting with marked success. The latter work was produced at Vienna in 1824. The cool reception which the *Emma di Resburgo* obtained at Berlin caused the composer to again leave his native town. Meyerbeer visited Paris, where he took up his abode, and in 1830 composed his opera *Robert le Diable*, the libretto of which was written by Scribe. Having imitated most of the masters up to his time, Meyerbeer at length discovered the means of expressing his individual ideas in adequate language, his *Robert le Diable* being the first work in which this discovery was manifested. It is not often that a new effort meets with such a success as that

obtained by *Robert le Diable* on its first representation in Paris in 1831. The Parisians talked of nothing but Meyerbeer and his new opera, and the most convincing proof of its popularity is to be found in the fact that during the first twenty years succeeding its production it was performed three hundred and thirty times at the Grand Opera in Paris. In 1836 this work was followed by the *Huguenots*. Four years later Meyerbeer composed the incidental music to his brother's *Struensee*, which was performed at

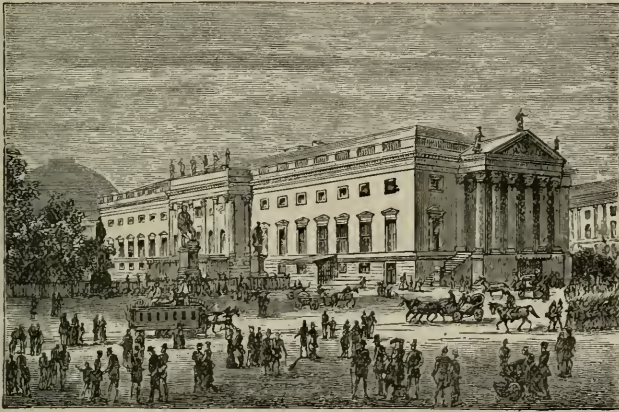


Fig. 265.—The Royal Opera-House at Berlin.

Berlin. When the *Huguenots* was performed in the Prussian capital in 1842, King Frederick William IV. appointed Meyerbeer "General Musik-Director." In 1843 Meyerbeer's opera, the *Camp of Silesia*, was performed for the first time, on which occasion Jenny Lind achieved her first triumph. The next work was the *Prophète*, which was produced in Paris in 1849. Two years later Meyerbeer reconstructed and enlarged his *Camp of Silesia*, reproducing it under the title of *L'Étoile du Nord*. In 1859 he composed his lyrical comic opera *Dinorah*, for performance in Paris and London, and finished his *opera-seria*, *L'Africaine*. The composer was destined never to see the performance of this work, for in the midst of the preparations for its production in Paris he died, May 2nd, 1864.

The assertion that Meyerbeer was influenced by the success achieved by Auber's *Masaniello* in 1828, and that this work was the cause of his adopting



the form of the new "Grand Opera," is not without truth. This statement, however, is not applicable to Meyerbeer's *Robert le Diable*, with which he made his *début* in Paris, as *Masaniello* contains all the sentiments of liberty peculiar to the nation, whereas *Robert le Diable* is a work of purely romantic character. By *Robert le Diable* the master introduced the newly resuscitated Romantic school of music into France, a similar school of poetry having been founded by Victor Hugo in his "Nôtre Dame," and Dumas in "Monte Christo." We see in *Robert le Diable* not only the beginning of the fulfilment of Meyerbeer's artistic mission, but also the introduction of a new German Romantic school into France, and the peculiar method of expression causes *Robert le Diable* to be noticed as the first of a new series of works replete with sentiments of a purely German character. Raimbaut's Romanza in C major in the first act might belong equally to Karl Maria von Weber, its sentiments being of a type so purely German. Throughout its simple melody it breathes the poetry of the forest, and the characteristic rhythm and use of the horns so noticeable in Weber's works are to be found in a great degree. This theme is used in another portion of the work, in the minor, to express the depressing effect upon Alice of the gloomy appearance of Bertram. It acts like the demoniacal element to be found in the German saga, and causes a shudder similar to that experienced on the appearance of Samiel in Weber's *Freischütz*. We find a similar effect in the work of no previous French composer, for the appearance of the marble bride in Hérold's *Zampa* is taken from *Don Giovanni*, the opera by which Mozart introduced the romantic element into musical drama.

Meyerbeer's German proclivities are noticeable in the duet between Bertram and Raimbaut in the second act, the humour and irony which we find there being prominent features of the German Romantic school of poetry; in the last act they are to be found throughout the trio, during which Bertram raises the parchment, and addresses Robert with the words, "Behold the bond which binds you for ever." In the orchestral introduction Meyerbeer works out the motive in most skilful part-writing, producing effects which would be sought in vain in the works of any preceding French master. The grand incantation scene in the cemetery of the convent, in which Bertram calls up the dead nuns, and in which the introduction motive recurs, is essentially German; the change of scene, however, in which the nuns are transformed into daughters of

Lais, brings with it music which is hyper-romantic and which ultimately degenerates into mere Parisian frivolity. It would be unjust to refrain from acknowledging the genius to be found in this scene, notwithstanding the episode which we have just mentioned; we must quote as instances the orchestral treatment of the scene in which the flame hovers over the tombs, symbolical of the souls confined beneath, and the voluptuous passage for the violoncello which accompanies the movements of the first dancer, who induces the timorous Robert to pluck the magic yew branch from the sacred image. Even if the celebrated aria, "Robert toi que j'aime," does not approach classical German form, it gives undeniable evidence of an innate talent which succeeds in exciting the audience as powerfully at the present day as it did fifty years ago.

In the *Huguenots* we find the master in a new sphere of action, and we may add that Meyerbeer in this opera has enriched the tonal art with the power of expressing an entirely new item. Gluck and Spontini had already depicted in dramatic music the contrast between the monstrous religious rites of barbarians and the dignified and impressive service of civilised nations, the former in *Iphigenie auf Tauris*, where he illustrates the differences existing between the ceremonies of the Greeks and Scythians, the latter in *Cortez*, in which he depicts the differences between the religious rites of the Spaniards and Mexicans. No one before Meyerbeer, however, had attempted to portray the persecution of one half of a nation by the other professing a different creed; in other words, Meyerbeer was the first to paint religious fanaticism, that terrible madness in human nature, which respects neither relationship, ties of nationality, nor the name of the founder of both sects. We possess in the *Huguenots* a classical work in which we could not desire the alteration of a single part, a statement we are unable to make concerning *Robert le Diable*, and still less concerning the *Prophète*. We cannot do better than notice the difference existing between the youthful and chivalric Raoul and his old lion-hearted Lutheran servant Marcel, and the leaders of the Roman Catholic party—the fanatic St. Bris and the aristocratic Nevers. There exists a pedantic set, to whom double counterpoint serves not as a means but as a purpose, who object to Meyerbeer's use of Luther's "Feste Burg;" it is needless to say that in some of their sacred works in which they employ the celebrated hymn, they have contrived to render its introduction as prosaic

as Meyerbeer succeeded in making it poetical, especially in the introduction, Marcel's first song, and in the second and fifth *Finale*. It was a happy idea of Meyerbeer's to employ the historical "Feste Burg" as his *cantus firmus*: it serves to show that even amidst the Parisians he had not forgotten his German home. Franz Liszt and others point to the skill with which Meyerbeer succeeded in painting, especially in the first two acts of the *Huguenots*, the character of the court of Catherine de Medicis—the subtle gallantry and hidden treachery. In the scene between Raoul and Valentine, Meyerbeer ventures to introduce a duet increasing in intensity, occupying almost the entire act, an effect since employed by innumerable mediocrities as well as by writers of great talent. Amongst the latter we may include Richard Wagner, who, notwithstanding his strictures on Meyerbeer, acknowledged this scene as an undeniable effort of genius; and every discerning critic will perceive its influence in the beautiful bridal-chamber scene of his *Lohengrin*. After the *Huguenots* we may select Meyerbeer's *Struensee* as the most classical of his works. The grandeur of style to be found in the overture of this tragedy is sought in vain among his other purely instrumental compositions; in it he expresses the anxiety of his heart for the safety of his fatherland and of the champion of liberty, and the heaving of the stormy waves which surround his native land. The entr'acte music shows a great variety of sentiment, ranging from all that is gentle and affecting to the deepest tragedy.

Meyerbeer in his *Prophète* fails to reach the standard attained by his former work, the *Huguenots*; in many places it descends to mere meretricious striving for effect, and it lacks that unity of style which is to be found in so high a degree in his preceding works. Nevertheless the *Prophète* contains isolated scenes which give evidence of a musical dramatic power of the highest order. We would specially point to the effective scene in which John of Leyden relates his mysterious dream, in which the scoring is most poetically and effectively coloured. The drinking quartett in the third act, between the three Anabaptist leaders and Oberthür, with its biting irony and boisterous humour, is also worthy of notice. We conclude our list by mentioning the *Finale* of the third act and the coronation scene. In *L'Étoile du Nord* Meyerbeer displays a gift for striking melody, rhythm, marches, and *ensembles*, and proves that amongst the qualities with which he was endowed, he could count



cheerfulness and humour. In his last work, *L'Africaine*, we find, setting aside the hyper-sentimental and over-refined libretto, a more genuine sentiment than that presented by the *Prophète*. If the fourth act shows signs of grand classical objectivity, approaching in dramatic power the standard of Spontini, we must admit that the other acts give proof of a degeneration of idea and a deterioration of musical invention. In Meyerbeer's *Dinorah* ("Le Pardon de Ploërmel") there are but few striking passages, the remainder being scarcely worthy of notice. There is much charming music to be found in his "Torchlight Dances," written for performance by military bands on festival occasions at the Prussian court; the same may be said of his "Schiller March," his choruses to the "Eumenides" of Æschylus, and the psalm composed by order of Frederick William IV. for the royal cathedral choir at Berlin, which treats most dramatically of the horrors of the plague. Like his fellow-pupil Weber, Meyerbeer exercised considerable influence on modern instrumentation, especially for operatic purposes, and as a dramatic colourist was much praised by Hector Berlioz, one of the founders of the new Romantic school of French and German music. Meyerbeer also strongly influenced his contemporaries; indeed, so much so that we find his characteristics adopted by musicians of France and Italy as well as by those of his fatherland.

Among the German dramatic composers who bear marks of Meyerbeer's influence we may enumerate Franz Lachner, Lortzing, Flotow, Nicolai, Kretschmer, Rubinstein, and Goldmark; the French followers include Halévy, Gounod, and Bizet; the Italian masters are Mercadante, Donizetti, and Verdi. The operas most strongly influenced are Mercadante's *Giuramento*, Donizetti's *Favorita*, and Verdi's *Rigoletto* and *Don Carlos*. As most of these composers show the influence of other previous masters—e.g., Franz Lachner that of Weber, Lortzing and Nicolai that of Mozart and Weber, Gounod and Bizet that of Mendelssohn as well as (with Verdi) that of Wagner—and as they mostly possess individual musical idiosyncrasies, or belong to a later period, we shall be obliged to discuss their merits in following chapters. There are, however, several with whom, according to our historical scheme, we may deal at present: we refer to Lortzing, Flotow, and Nicolai, who may be fitly described as forming, in conjunction with Meyerbeer, the "Berlin Opera School."

Albert Lortzing (1803—1851) was born at Berlin, of parents belonging



to the dramatic profession. His gift for music was soon discovered, and the boy received as much musical education as was compatible with his wandering life. When quite young we find Lortzing acting children's parts, and in 1822 he accepted minor tenor and baritone parts. Ten years later he composed a song-play entitled *Scenes from Mozart's Life*, and re-scored Adam Hiller's song-play, *The Chase*. Between 1833 and 1844 Lortzing exercised his versatile power as stage-manager, singer, and composer at Leipzig. Lortzing's operas, *Die Beiden Schützen* (1837), *Czar und Zimmermann* (1838), and *Der Willschutz* (1842), were produced here, and here, too, the composer established a name as the best German composer of modern comic opera. When in 1844 Lortzing had risen to the post of chapel-master at the Leipzig Theatre, he composed a romantic opera entitled *Undine*; its success, however, was not so complete as that obtained by his comic operas. Lortzing died at Berlin in 1851, in indifferent circumstances, having filled the post of chapel-master at the "Friedrich Wilhelmstädischen" Theatre for about a year. Lortzing was the first comic opera composer since the period of Mozart and Dittersdorf, and his works contrast most favourably with the frivolous operettas then produced at Paris and Vienna, being replete with cheerfulness and humour. His comic operas never become farcical, although in the least important of his works, *Hans Sachs* and *Waffenschmied*, his music occasionally assumes a careless and commonplace style. Lortzing's sound and earnest composition appears to greatest advantage in his *Czar und Zimmermann*, which work proves that a composer can become extremely popular without descending to frivolity in his productions.

Otto Nicolai was born at Königsberg in 1810. At the age of sixteen he ran away from his father's house and succeeded in finding a protector, who sent him to finish his musical studies with Klein and Zelter at Berlin. Bunsen, the ambassador at Rome, sent for Nicolai to fill the post of organist at the chapel of the Prussian Embassy. It was here that the composer made his earliest acquaintance with the works of the Italian school, old and new, and acquired the art of vocal part-and-solo-writing. During his residence at Rome Nicolai produced no less than five Italian operas. Nicolai succeeded Kreutzer as court chapel-master at Vienna, and in 1844 accepted an engagement as conductor of the cathedral choir at Berlin, where he became chapel-master in 1848 at the Royal Opera. He

now composed his master-work, *The Merry Wives of Windsor*, a production characterised by the keenest humour and most sparkling vitality. The composer only lived to see the first four representations; on each occasion it was received with marked appreciation. Nicolai excelled Lortzing in imaginative composition: the romance which breathes in *The Merry Wives of Windsor* is sought for in vain in Lortzing's *Undine*; as orchestral writer also Lortzing fails to reach the standard attained by Nicolai. The latter appears as a brilliant colourist in sacred vocal music, and is to be seen to advantage in his anthems and psalms written for performance by the cathedral choir at Berlin.

Friedrich von Flotow was born in 1812, near Mecklenburg, his father being a Prussian officer, living on his estate at Rentendorf. Flotow was educated for a diplomatic career, but being very enthusiastic after witnessing a performance at the opera in Paris, he obtained permission from his father to adopt music as a profession. Among his earliest operas written for a Parisian audience the *Naufrage de la Méduse* alone met with a lasting success. Flotow made for himself a name, which is founded on his operas *Alessandro Stradella* and *Martha*, the former of which was performed for the first time in Paris, and in 1844 made its appearance at Hamburg, whence it travelled throughout Germany; his opera *Martha* made its *début* at Vienna in 1847. Flotow owes the piquancy displayed in his instrumentation to the influence of Meyerbeer; and his musico-dramatic *esprit*, a feature so often wanting in the works of more gifted German composers possessing no knowledge of stage effect, is derived from the same source.

Like Meyerbeer these three masters founded their reputation almost exclusively on operas, but whilst Meyerbeer as a dramatic composer only occasionally exhibits traits of humour, their works are altogether characterised by it. Like Meyerbeer, Lortzing was a native of Berlin; Nicolai, though not born in the Prussian capital, resided there for the greater part of his life, and composed his greatest works in that city; thus these composers were not only artistically but also personally influenced by Meyerbeer. Flotow, a native of North-East Germany, was influenced by masters while residing and studying at Paris at the period when his countryman achieved his greatest triumphs there. These members of the Berlin school of opera possess a sound knowledge of stage effect, and a dramatic force unusual among German opera-writers; this may be accounted

for by their peculiar realistic conception of the world, which was entirely opposed to the idealism then prevalent among the representatives of the German Romantic school of opera. Meyerbeer's influence extended not only to the composers we have just named, but even to the dramatic



Fig. 266.—Jenny Lind.

vocalists who came into contact with him when performing his works, just as the orchestral virtuosi of the period were influenced by Spohr. Amongst these performers we must mention Sophie Löwe (1815 — 1860), who, in consequence of her brilliant *début* as Isabella in *Robert le Diable*, was engaged as *prima donna* at Berlin. The celebrated Wilhelmine Schroeder-Devrient (1804—1860) not only excelled as Armida, Euryanthe, and Fidelio, but gave the best rendering ever heard in Germany of the part of Valentine in the *Huguenots*. Jenny Lind, born at Stockholm in 1820, achieved her great triumph at Berlin as Vielka in *The Camp of Silesia*, in 1844. Meyerbeer composed this opera specially for the renowned vocalist, and formed a

friendship with her that ended only at his death. In 1838 Jenny Lind had already gained a great success as Euryanthe, Agatha, and Alice in *Robert le Diable*, at Stockholm. Meyerbeer's creation, *Robert le Diable*, was most successfully rendered by the celebrated tenor Bader, whilst Raoul and the Prophète were incomparably performed by Joseph Tichatschek at the Dresden Opera during the period of 1837 to 1860; the only conception of these parts which approaches that of Tichatschek in modern times is that rendered by Albert Nimann at Berlin. Pauline Lucca achieved



a grand success as *L'Africaine* on the same stage. The most important creators of Meyerbeer's characters during his great triumph at Paris (1832—1842) were Pauline Viardot-Garcia, the celebrated Spanish vocalist; the incomparable Malibran, her sister; Grisi; Fanny Persiani; Alboni; Rubini, the tenor; the celebrated basses Tamburini and Lablache; and the magic tenor Hippolyte Roger. Roger was the first to perform the rôle of the *Prophète* in Paris, in company with Viardot-Garcia, who played *Fidesse*, a part written expressly for her by the composer, and afterwards rendered by Alboni with scarcely less success. These two *artistes* were also unrivalled in others of Meyerbeer's creations, the former as *Valentine* and *Alice*, the latter as the page in the *Huguenots*. At



Fig. 267.—Pauline Viardot-Garcia.

Meyerbeer's suggestion a model performance of Mozart's *Don Giovanni* was arranged, in which Grisi performed *Donna Anna*, Persiani *Elvira*, Viardot *Zerlina*, Tamburini *Don Giovanni*, Lablache *Leporello*, while *Ottavio*, the *Commendatore*, and *Mazetto* were represented by equally great *artistes*. As Viardot remarked, there are no minor parts, and this, gives to each *artiste* an opportunity for creating an important character.

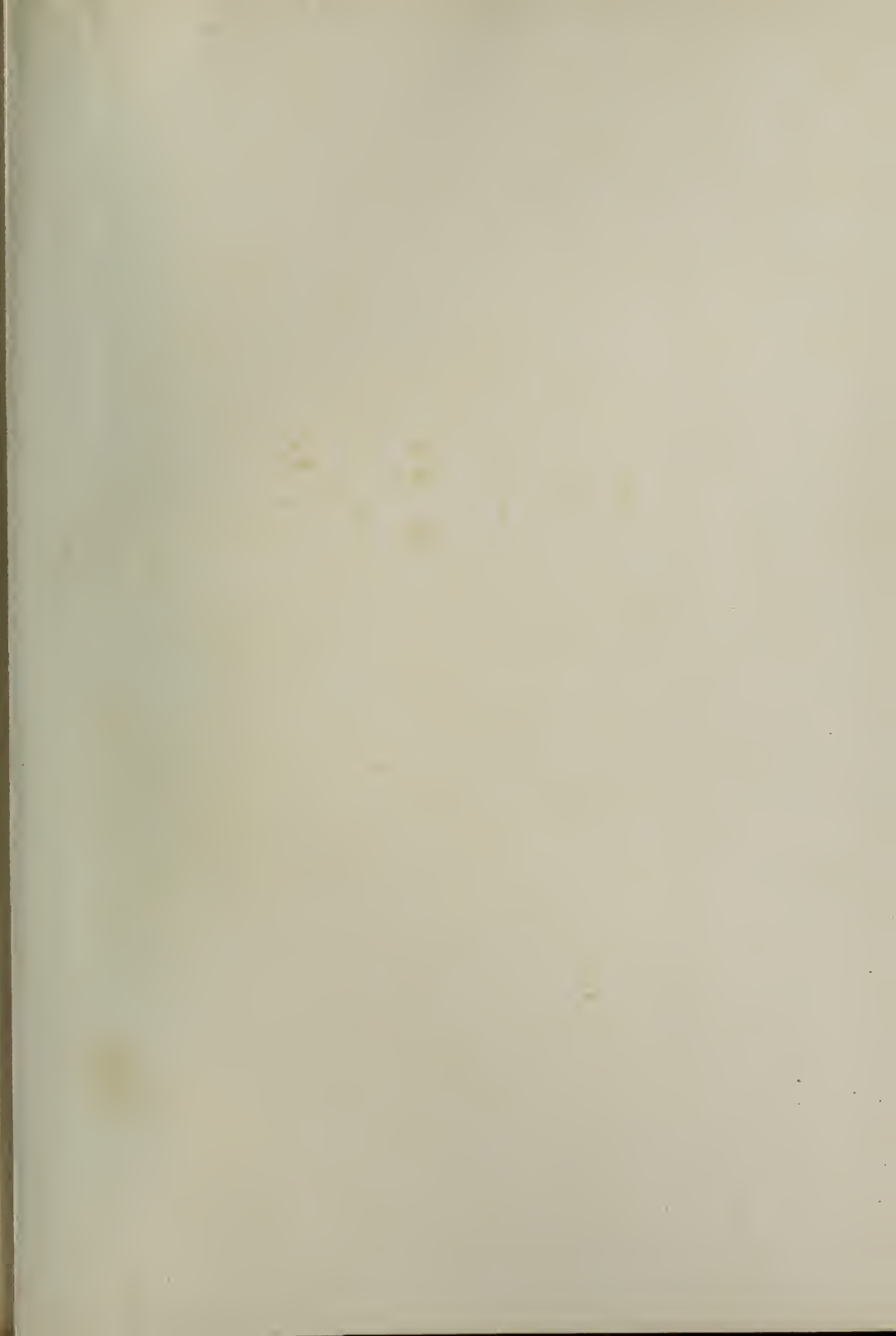
Meyerbeer may also be said to be connected with the introduction of certain brass instruments, since he influenced W. F. Wieprecht of Berlin (1802—1872), the inventor of the bass tuba, Adolphe Sax of Paris (born at



Dinant, 1814), the inventor of a number of brass instruments called after his name, such as the Sax-tuba, Sax-tromba, Sax-horn, &c. These were introduced at the instigation of Spontini and Meyerbeer, who needed instruments possessing pure intonation, a complete chromatic scale, and improved mechanism for the better rendering of their orchestral effects. Although the bass tuba and Sax-tuba have not the noble tone of the bass trombone, their mechanism is more perfect, and the bass tuba possesses a greater range. The intonation of the latter excels that of its predecessors, the contrafagotto, the ophicleide, and the serpent, employed by Beethoven, and in many works by Mendelssohn. Sax was master of the Saxophone at the Paris Conservatoire in 1837; Wieprecht rose to the post of "General Musik-Director" over all Prussian military bands. We must also mention Hölzel, the inventor of the Ventil horn, who died at Berlin in 1844.

The value of Spohr and Meyerbeer, the one as a symphonist, the other as a dramatist, can best be judged by comparing their works with those of other writers of the same period, with the exception of Mendelssohn, Schumann, and Heinrich Marschner, the worthy pupil of K. M. von Weber. During that period the German opera school was represented by Joseph Lindpaintner, the composer of twenty-eight operas (1791—1856); Gustave Schmidt, born in 1816, the composer of *Prince Eugène*, a once favourite opera; Kreutzer, Reissiger, and Lortzing, whose best works were respectively *Das Nachtlager von Granada*, *Yelva*, *Czar und Zimmermann*, and *Wildschütze*, which were equalled by none of their later efforts. These composers may be called the Philistines of German opera (their works containing so much "Kapell-Meister Musik"), whom, at a later period, the new Romantic school attacked so persistently, though they wrongly denominated them classical composers. The chief symphonists were Thomas Täglicheck (1798—1867), Wenzeslaus Kalliwoda (1800—1866), Joseph Mayseder (1789—1863), and others whose symphonies, overtures, concertos, string quartets, and chamber music with piano are very numerous.

Posterity is just. The works of Spohr, which were at one time overrated, then underrated, now find their appropriate level; the same may be said of the works of Meyerbeer. Let us ignore the errors committed by a past generation, and enjoy the reflection that in Spohr and Meyerbeer Germany possessed not geniuses, but composers of very great talent, the envy of surrounding nations.





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